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EARLY MUSIC

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Lute revival 1

The 'pair of Virginalles verye olde and broken' and 'one olde lute' listed in King Henry VIII's inventory of musical instruments at Newhall conjure up a sorry picture that seems to foreshadow the fate of both instruments when they had fallen out of use and lacked skilled restorers. We know what happened to many keyboard instruments during the interregnum and harpsichordists can hardly bear to think of those taken from the nobility during the French Revolution that were broken up and used for firewood in the cold Paris winter of 1816. The greater fragility of the lute has meant that of the thousands turned out by the principal European workshops relatively few have survived. This issue helps chart the phenomenon of the lute revival, whose impetus, even over the past decade, has been astonishing.

Cover: Lutenist from the Steeple Aston Cope, 13th-14th-century English embroidery, on loan to the Victoria and Albert Museum, by courtesy of the Revd. M. G. Hayter, The Rectory, Steeple Aston.

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In 1904 James Joyce wrote to Gogarty about his hopes of purchasing a lute: 'My idea for July and August is this—to get Dolmetsch to make me a lute and to coast the South of England from Falmouth to Margate singing old English songs.' Dolmetsch was not so sure: 'Lutes are extremely rare' he wrote. 'I have not heard of any for sale for years . . . The lute is moreover extremely difficult to play, and very troublesome to keep in order. Why not take up a simple kind of harpsichord or an early piano?' This letter from Margaret Campbell's forthcoming biography of Arnold Dolmetsch, to be reviewed by Robert Donington in our next issue, expresses sentiments which will be echoed by most lutenists, but also seems to show that even Dolmetsch did not then envisage a revival of the lute on anything approaching the present scale.

The best known photograph of Arnold Dolmetsch shows him in rapt communion with a lute, looking so prophetic, contemplative and benevolent that he could easily be placed beside the portraits of players of the past, such as those of Carracci and David Teniers, illustrated in our historical picture gallery. It was not so reassuring when you learned from him. 'His one idea of teaching was to shout at you if you made a mistake' recalls Diana Poulton, his first and almost only pupil. '"Idio" he used to call me. I ended up the lesson in tears . . . None of his family ever learnt because they couldn't stand it.' But she survived, to play a Vivaldi concerto at Haslemere with Arnold Dolmetsch on viola d'amore and to become one of the first musicians ever to broadcast the lute, so rarely heard then that the *Radio Times* had to be stopped from correcting it to 'flute'.

We start our account of the lute revival with an issue that is principally historical, dealing with sources and performance practice. It is a little weighted towards the English tradition but the recent spate of important publications of English lute music deserves our attention and the balance can subsequently be restored. English lutenists have undoubtedly played an important part in the revival. Inheriting an unparalleled repertoire, with a great lute composer and virtuoso in Dowland, they have combined enthusiasm, scholarship and native wit in their influential Lute Society, have produced a superb virtuoso in Julian Bream, and several distinguished luthiers. So we may be forgiven a passing nationalism. Our international survey of the lute revival begins with accounts of activities in Australia, Holland and America, and will continue next issue with the rest of Europe and, we hope, South America. The host country will reserve its contribution until last, with a profile of the Lute Society.

The next issue, will in fact, concentrate on more practical matters. There will be interviews with luthiers to show the diversity of approaches to the making of a renaissance and baroque lute and an interview with an outstanding performer, Julian Bream. Articles on other subjects will cover an unusually wide range, from Emanuel Winternitz on 'Secular musical practice in sacred art' to James Tyler's 'History of the renaissance and baroque guitar'.

Montaigne thought children should awaken to the sound of the lute. Soon there may be enough lutenists to people doorways and balconies as prolifically as artists of earlier ages show. How satisfying if we could recreate that mosaic of sound that must have been a principal renaissance enchantment.

Graces of play in renaissance lute music

DIANA POULTON

Before entering any discussion on the use of 'graces' in renaissance lute music it is necessary to define the term precisely. I am not speaking of divisions or improvised passages of decoration on a given theme, but of the added notes which were either not included in any form in the written or printed text, or were indicated by stylized signs. Their distinguishing characteristic is the fact that one or more notes are played with the left hand alone. In modern terms we shall call them appoggiature, mordents and trills. In the 16th and early 17th century no precise terminology existed to distinguish one from another and they were referred to in general under such words as 'mordanten' in German, 'quiebros' in Spanish, 'les ornements' in French, 'tremoli' in Italian, and 'graces' in English.

It is, of course, fully accepted that baroque lute music is highly ornamented, and fine performances can be heard in which the 'graces' are executed with precision and delicacy, but baroque composers were, in general, careful to see that their music was fully marked with signs which indicated each individual ornament, and many prefaced their books with exact information about the execution of each one. In performances of renaissance lute music, however, it is an occurrence of extreme rarity to hear a player add ornamentation to works of composers who have stated

that 'graces' should be added, or even to hear the graces played when a manuscript version is used in which the markings are clearly written.

This lack of knowledge of early ornamentation has been all too manifest even among scholars who should have known better. As comparatively recently as 1955, Otto Gombosi wrote, in the Introduction to his edition of the Capirola Lute Book, when speaking of Capirola's use of graces, 'No other sixteenth-century tablature contains, to my knowledge, symbols for trills or similar ornaments'.

It is true, of course, that no ornament signs appear in the very early printed books of lute tablature, and there are several probable explanations for this, the most likely being that it was a live tradition, as with ornamentation in Oriental music, which was transmitted by ear from one player to another. The doubt that it was possible to convey adequately in words how graces should be performed was expressed by Wyssenbach in 1550 and again by Besardus in 1603. Both say the student should hear them performed by a good player.

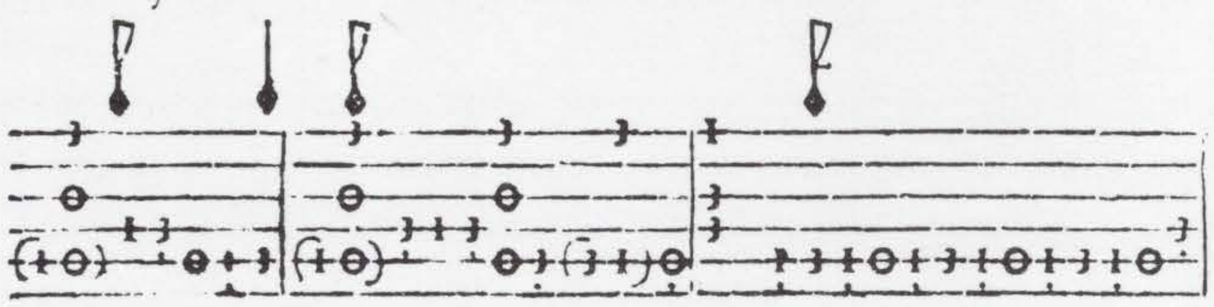
Another reason for their absence may well have been the lack of necessary signs in the printers' equipment, a failing remarked on by Marin Mersenne as late as 1636. There may also have been difficulty in fitting the signs into the little 'gridiron' shapes in which the tablature letters were slotted for printing. This is shown by the clumsy result when attempts were made in some early Italian books to add the cross as a sign that the note should be held. When this method of printing was abandoned in favour of engraving it is noticeable that the resulting freedom allowed the signs to be added.

Because it was written by hand, it was possible for Vitali, who, about the year 1517, copied out the lute book of Messer Vincenzo Capirola, to add ornament signs, and a description of how they are to be played is given in Vitali's notes at the beginning of the book. As with much else that was written about the lute in the 16th century, the explanations leave much to be desired in clarity, and I am not entirely in agreement with all Gombosi's conclusions.

We get an intimation that graces were associated with early German lute playing in Martin Agricola's *Musica Instrumentalis Deutsch*, first printed in 1528, where he speaks of 'Mordanten'. He seems to use it here as a general term for ornaments, and not as meaning one specific grace.

A very clear description of one type of grace comes in the 'Regola per quelli che non sanno la Intavolatura' in a sentence or two which were added to the second printing in Milan, in 1548, of the *Intavolatura di Lauto dell Divino Francesco da Milano et dell'eccelente Pietro Paolo Borrono.*[1] This book had appeared earlier in the same year in Venice, without ornament signs and without the instruction in how to perform them. The following few bars show clearly how the ornaments are indicated:

Ex. 1



and here is how their execution is described:

where a circle is found ( ), two fingers must be placed on the string and the finger on the lesser number must be held firm. Pull down the string with the finger which is on the higher number as if the voice were notated

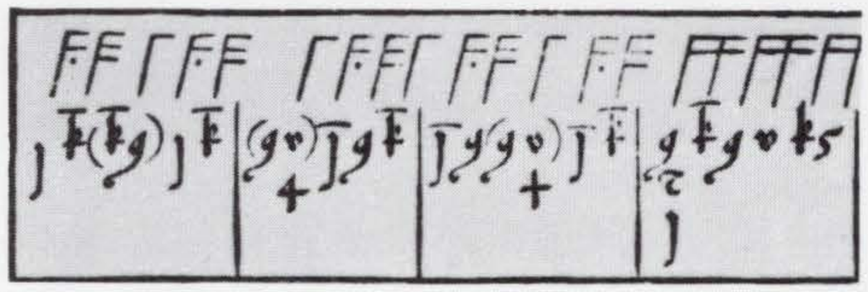
[1] I should like to thank Mme. de Chambure for kindly sending me photographs of her unique copy of this book.

on the lesser of the two frets. This is done because the lute will sound sweeter. But the said circle is one stroke only.

In 1550 Rudolph Wyssenbach of Zurich printed a collection of music by Borrono and Francesco da Milano transcribed into German tablature. The book is called *Tabulatura uff die Lutten* and consists of the contents of the 1546 edition of *Intabulatura di Lauto del Divino Francesco da Milano, et dell eccelente Pietro Paolo Borrono da Milano.*

The following example shows a few bars with precisely the same half circles that had appeared in Borrono's compositions in the earlier book:

Ex. 2

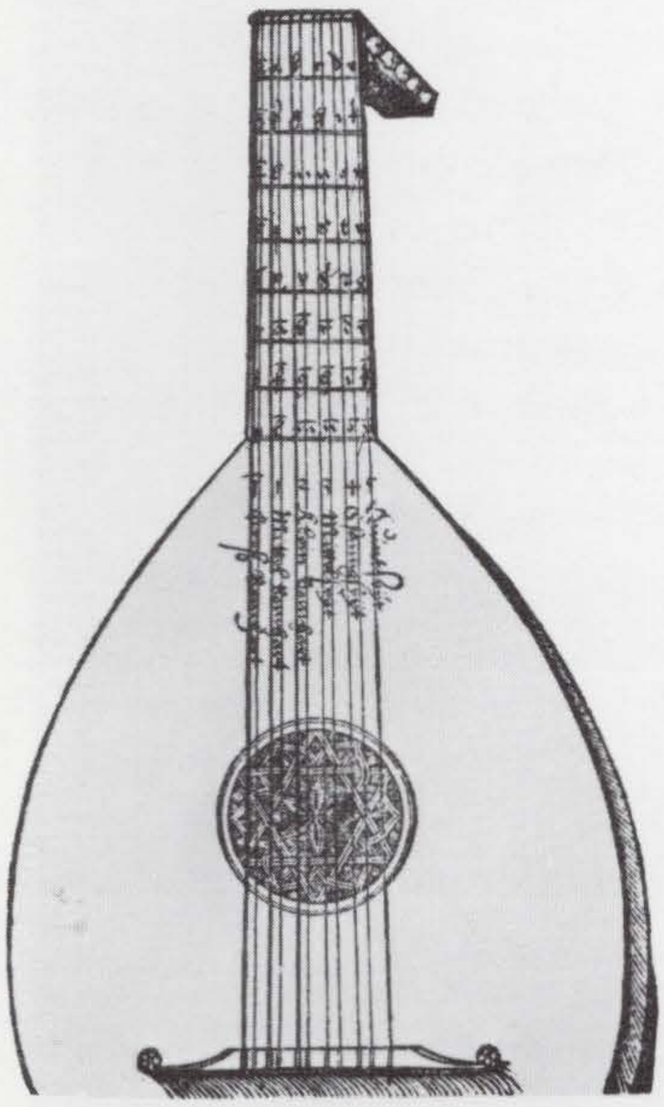


It is curious that none of the pieces by Francesco in either book have ornament signs and the significance of this is uncertain. A possible explanation is that Francesco had died in 1543 and that Borrono felt unwilling to impose his own taste on the dead master.

Ornamentation was not, of course, confined to plucked stringed instruments. Instruction books for viols, recorder and keyboard confirm the existence of a convention common to most instruments of the time. It is, however, the very nature of the plucked strings which gives the special character to the ornaments used on the lute, vihuela and guitar.

If we turn to Spain we find Tomás de Sancta Maria, writing in 1556, in his *Libro llamado Arte de tañer Fantasia assi para Tecla como para vihuela* describes a number of ornaments. Some of these are more suitable to the keyboard, but nevertheless, he describes a trill and a mordent, both of which can be used on the vihuela. Perhaps of even greater interest than his information about graces is the contribution he makes to our knowledge of performing practice in his clear explanations of the rhythmic changes in passages of crotchets and quavers which, he maintains, should be introduced.[2] The *notes inégales* of French baroque music are, nowadays, accepted without question, but it is not so generally recognized that this style of playing was known and carefully described in the middle of the 16th century.

Lute from Wyssenbach's Tablatura, *1550*



In the following year Luis Venegas de Henestrosa, in his *Libro de Cifra nueva para tecla, harpa y vihuela* printed in 1557, speaks of two graces under the description of 'quiebro'. In modern Spanish this word means trill, but in the 16th century it appears to have embraced any kind of ornament. He says:

The 'quiebro' is to shake the finger on the string and the fret that you wish to play, or to keep it in place and shake with the second or third finger one or two frets higher.

Clearly a vibrato and a trill.

Matthäus Waissel in his *Lautenbuch Darinn Von Der Tabulatur und Application der Lauten* of 1592, gives us his interpretation of the word 'Mordanten', although he does not mark their position in the pieces. He says:

Mordanten are made by the fingers of the left hand, but only in stops of whole or half beats and in runs where four letters are on one beat. In 'Coloraturen' they are not used because of the speed when eight or sixteen

[2] D. Poulton, 'How to Play with Good Style by Tomás de Sancta Maria'. *Lute Society Journal*, XII, 1970, pp. 23-30.

are on one beat, except sometimes at the end. Mordanten serve to make the playing lovely; they are made sometimes with the forefinger sometimes with the middle finger and sometimes with the little finger in such a way that the fingers are put a little later on the letters and moved two or three times up and down. Of these things certain rules cannot be described, they must be left to time and practise.

So far I have not been able to find evidence about French practice in this particular field during the 16th century, but it would seem unlikely that French lutenists were isolated from the general musical aesthetic of the time. It must be remembered, too, that the Besardus 'Instruction', included by the Dowlands in *Varietie of Lute-Lessons* in 1610, in which he advises the learner to go and hear a 'cunning player' perform the 'sweet relishes and shakes', was first printed in 1603, so that the author would have been speaking of players who had come to maturity and learnt their music in the last decades of the 16th century. Though French by birth, Besardus was educated in Italy and worked in Germany, and the contents of the *Thesaurus Harmonicus* show him to have been well acquainted with the music from most European countries. The fact that he wrote in the international language, Latin, rather than in German or French, might suggest he hoped to reach a public wider than that limited by any national boundaries. If this supposition is correct it would imply that Besardus expected a student in whatever country he might be to find players habitually using the ornamentation he speaks of.

It seems likely that Nicolas Vallet was the first French-born lutenist to give really explicit directions about ornamentation and to include the signs on the printed page. In *Secretum Musarum*, under which title his first book was printed in Amsterdam in 1615, he explains two ornaments. The first, an appoggiatura from above, is noted by a little comma following the main note. The second is a single cross, the meaning of which, he says, is similar to the first, but in this case must be repeated two or three times according to the length of the written note. In another book, *Pieta Royalle*, a collection of intabulated psalms, printed in 1620, he mentions a third grace, vibrato, which is marked by a double cross. He does not use this term, of course, but describes the swinging movement of the hand on one finger necessary to produce the required sound. It is generally, but not invariably, placed on the highest note of a phrase. Less often, it is used on an inner voice.

Marin Mersenne, although he came right at the end of the period in which the renaissance lute was in general use, makes a great contribution to our knowledge of the type of ornamentation associated with its music. It must be remembered that he was born in 1588, so even though his *Harmonie Universelle* was not printed until 1636, he would have come to manhood at a time when he could still have heard the late renaissance lute being played by great performers. Much of what he says about the lute, its technique and style of performance still, therefore, has relevance to this study.

At first sight it appears that Mersenne is giving a great number of ornaments, but on closer examination one finds that by the addition of dots or little dashes to the basic sign he is, for example, in the case of the trill, differentiating between one that occurs on an open string, one that uses a semitone, and one that uses a tone. In the same way he differentiates between the 'accent', or appoggiatura from below according to whether

Two illustrations from Waissel's Lautenbuch, *1592*

it is from a semitone or a tone. He makes all these distinctions since, he says, when writing about the trill, 'It must still be remarked that one may be in doubt whether one ought to place the finger at the fret of the B or the C when this ornament is made on the open string'.

If the minor variants are not counted, he gives seven graces:

1. The 'Tremblement' or trill.
2. 'Accent plaintif', or appoggiatura from below.
3. 'Martelement' or 'soupir'. This equals a mordent.
4. 'Verre cassé', or vibrato. Of this, he says 'As to the *verre cassé*, I am adding it here, although it is not used so much as it was in the past, inasmuch as it has a very great charm when it is made properly. And one of the reasons that the moderns have rejected it is because the older ones used it almost all the time. But since it is as vicious to use it not at all as to perform it too much, it must be used with moderation.'
5. 'Battement', or long trill. This, he says, is more suitable to the violin than to the lute.
6. Combination of appoggiatura from below with trill from above. He does not give this a name.
7. This last one is self-contradictory in the description. In words he says it is No. 2, the 'accent plaintif' followed by 'verre cassé', but what he gives in tablature letters is a mordent, E to C and back to E, ending with 'verre cassé'.

He gives an example of a Courante by Robert Ballard with ornament signs added, but he uses only the small comma, which, he says, is generally used to express a shake, 'and most people use no other character to express all the different sorts'. It is noticeable in this example, as with most of the pieces in Nicolas Vallet, that the use of the signs is fairly restrained. It is useful, however, to have confirmation that Ballard's works should have graces added.

More evidence comes from Italy in the final years before the theorbo and the chitarrone finally superseded the true renaissance lute. While in general I have not introduced information from sources dealing with graces other than those for the lute or vihuela, I think perhaps it is appropriate to mention that Giulio Caccini, the famous composer and singer, in *Le nuove musiche* of 1601, speaks of the use of unequal quavers as a desirable practice in certain vocal passages.

In 1614 Pietro Melii's *Intavolatura di Liuto Attiorbato Libro Secondo*, for a thirteen-course lute was printed in Venice. No-one seems to know anything about a *Libro Primo*. In this and his third book, in which he uses modified tuning, he marks the places where a 'tremolo' should be added with a capital T, although he does not explain what ornament he wishes to indicate.

It is perhaps stretching a point to include Alessandro Piccinini among renaissance composers since much of his work exhibits characteristics of early baroque, nevertheless in his *Intavolatura di Liuto e di Chitarrone. Libro Primo* of 1623, he describes three typical graces of the renaissance period—the trill which, he says, should last for the whole value of the note and, he seems to imply, should always be done from the semitone above the main note; the second is a mordent which is 'fast and passes quickly, and may be done in an infinite number of places, and yields a lovely grace'; the

Lute on a Venetian enamelled goblet, end of 15th century, National Museum, Prague

third is the vibrato which, he says, is little used 'because it frees the hand', i.e. takes it out of its true playing position. He calls these the first, second and third tremolo, and perhaps it might be inferred that Melii would have used the same kind of graces.

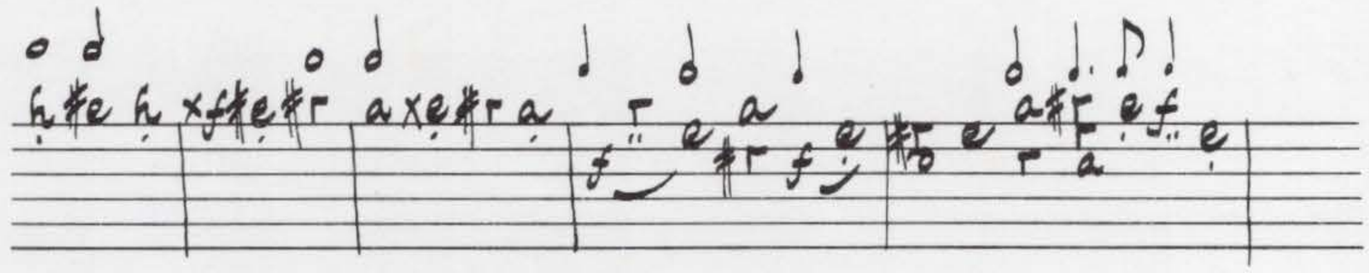
I have left the English school to the last for several reasons. Evidence suggests that ornamentation reached a higher degree of complexity at the end of the 16th and the first two decades of the 17th century than in any other country in the pre-baroque era. Nevertheless, in spite of the very large quantity of ornamented source material that has come down to us, interpretation is difficult since there was no standardization of the signs used either by scribes or printers, and we have exceptionally little information on the subject.

Early MS sources bear no ornament signs, but some of these are fairly unsophisticated in the way they are written, and it is perhaps not to be expected that methods would be found to convey the subtler aspects of playing. All the Matthew Holmes lute books in Cambridge University Library are ornamented, although Holmes is somewhat capricious in his use of the signs. At least seventeen other MSS are also ornamented. In William Barley's *A New Booke of Tablature* (1596) we find the single and double cross scattered quite liberally through the pieces but no information is given about its meaning.

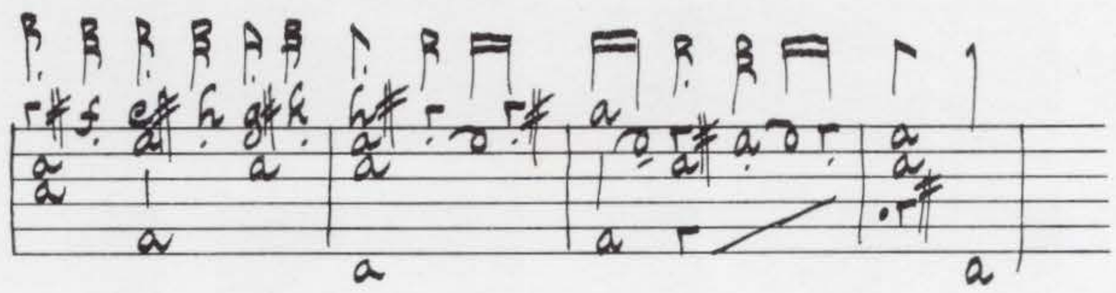
The following MSS bear the greatest number of signs per piece and have the most sophisticated systems for indicating which kind of grace should be used: Folger Shakespeare Library 1610.1, the so-called *Dowland Lute Book*; British Museum Add. 38539; the middle section of Add. 31392; the *Sampson Lute Book*; the *Weld Lute Book* and the *Margaret Board Lute Book*.

The following example shows the opening of Dowland's best known Fantasia as it is written in Add. 38539:

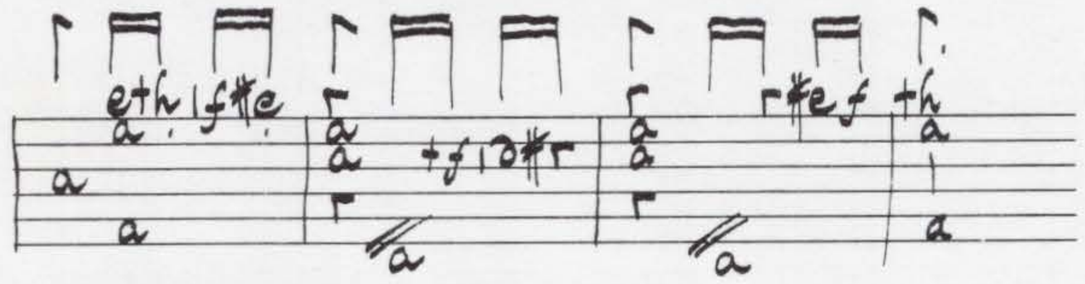
Ex. 3



and here are a few bars from The Battle (or King of Denmark's) Galliard from the so-called *Dowland Lute Book:*

Ex. 4

The next example comes from the *Sampson Lute Book* and shows two bars from a version of Dowland's 'The Earl of Derby's Galliard'. It is interesting to see how the identical graces are added to the imitation an octave lower:

Ex. 5



Detail from Litomerice breviary, 1520

The only book in which information on the subject is printed is Thomas Robinson's *The Schoole of Musicke* (1603). He gives no signs nor any indication of where the graces should be placed, but he describes three that can be used:

1. A Relish. He does not explain exactly how this is performed, but he seems to imply either an appoggiatura from above or a trill.

2. A Fall. This comes from a tone or semitone below the main note according to the key, and implies an appoggiatura from below.

3. A Fall with a Relish. (Possibly the same as Mersenne's No. 6.)

He has an interesting comment to make when writing of the relish:

. . . and note that the longer the time of a single stroke, that the more need it hath of a relish, for a relish will help, both to grace it, and also to continue the sound of the note his full time: but in a quicke time a little touche or jerke will serve, and that only with the strongest finger.

One other printed reference to ornamentation on the lute in the early years of the 17th century comes in *Varietie of Lute-Lessons* (1610), where, by including the Instruction of Besardus translated into English, in which the following passage occurs, John and Robert Dowland tacitly accept that the playing of graces should be learnt and that they should be applied to the compositions in the volume:

You should have some rules for the sweet relishes and shakes if they could be expressed here, as they are on the LUTE: but seeing they cannot by speech or writing be expressed, thou wert best to imitate some cunning player . . .

Some idea of the variety of graces in use may be gathered from the following table which appears on f. 32 of the *Margaret Board Lute Book:*

⊃ a pull back

⊂ a fall forward

× to beat down the finger with a shake

⋮ three pricks to be struck upwards with one finger

for a long shake

c for a slide

The following list comprises the signs most generally found in English lute MSS, with some suggestions for their interpretation based on the evidence of their placing. In some cases the meaning may have been more precise, but without some insight into the intention of the composer or scribe it is unsafe to be dogmatic, especially as the tradition has died and we have no inherited memory of the kind of pattern of sound the Elizabethan or Jacobean player would have wished to produce:

This often appears as the only sign in a MS, and then, as with the French comma, it can be taken 'to express all sorts'. If it appears in company with other signs it seems to signify an ornament from above the main note, perhaps a relish.

Top: Rose of lute by Max Unverdorben of Venice, 16th century, National Museum, Prague
Bottom: Rose of lute by Thomas Edlinger of Prague, end of 17th century, National Museum, Prague

• A fall, a mordent or a slide. Until an agreed set of terms can be worked out the slide is a convenient name for the ornament that comes up to the main note from a minor or major third below. This sign often appears on the letter ∂ in Folger Shakespeare 1610.1, where a slide seems appropriate.

+ In the *Sampson Lute Book*. See Example 5 for its possible interpretation as a slide on a major third.

| A fall in the *Sampson Lute Book*. That this is so is suggested by the fact that the sign appears before a note which is followed by #, presumably indicating a fall with a relish.

: In Folger Shakespeare 1610.1. As above.

⊢ Mordent, fall or slide.

× Mordent, fall or slide in Add. 38539.

› Occurs in a limited number of pieces in Add. 38539, always on a note immediately preceded by the note above. Often occurs in fairly fast runs. It may have been the 'little touch or jerke' spoken of by Thomas Robinson.

|# A fall with a relish.

:# or :# As above.

John Dowland, individualistic as always, has his own system:

+ Since this sign occurs on both open and stopped notes it presumably indicates a relish.

⊢ Occurs on stopped notes only. The context suggests a fall.

• On open notes only. Possibly a short trill.

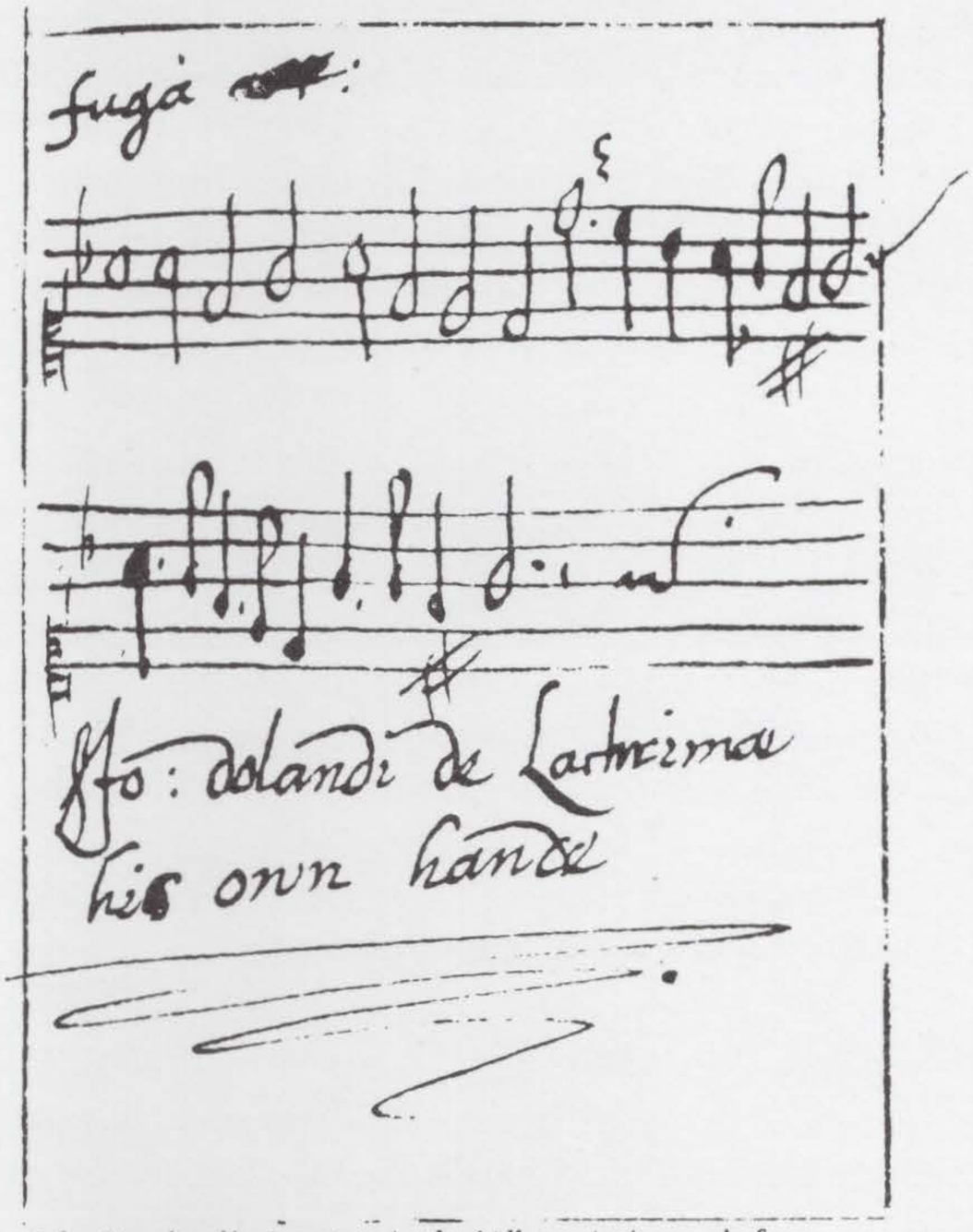
In the case of the all-purpose sign # it is possible that its meaning was even more varied than has been suggested so far. It could sometimes have been used to indicate vibrato, or even, when placed beside or under a chord, that the notes were to be spread instead of being played close.

When I was young the work of persuading keyboard players to add ornaments to virginals and early harpsichord music was still in progress, but nowadays it would be unthinkable to hear the music of the 16th and 17th centuries played without. In the case of the lute, I venture to suggest that, in view of the evidence now coming to light, players who continue to disregard this important aspect of musical style will find themselves, in the future, looked upon as being in the same state of incomprehension in their interpretation as some keyboard players of fifty years ago.

John Dowland and English lute music

ANTHONY ROOLEY

An extended review of a distinguished new publication, *The Collected Lute Music of John Dowland*, edited by Diana Poulton and Basil Lam, Faber Music, £20



John Dowland's signature in the 'Album Amicorum' of Johannes Cellarius of Nuremberg, under a short musical quotation entitled 'luga'. Ian Harwood writes: 'This is nothing to do with Lachrimae, *however, but is a canon "two parts in one" on the Geneva tune for the Lord's Prayer. The second voice enters on D and each voice enters a tone lower each time, as shown by the "director" at the end of the line.' See the review of Dowland's* Lachrimae *on page 159.*

About 50 sources of English lute music survive from the period 1550-1630, almost all in manuscript, containing nearly 3,000 pieces for lute solo. The quality is uneven, ranging from near-mindless jottings of a doodling beginner (though it is good that they survive to afford important insights that would otherwise be unknown) to Dowland's 'Farewell Fancy'. This rich repertoire, known as the 'Golden Age of English Lute Music' in the 1950s when samplings were first presented, is not only the golden age but the only age of English lute music, for nothing survives before 1550 and only isolated scraps after 1630—with all due respect to Thomas Mace!

At the moment it is an unanswered enigma that so little of this excellent repertoire was published in its own time—indeed there is only one work which presents the cream of solo lute music, Robert Dowland's *Varietie of Lute Lessons*, 1610, containing a selection of some of the best English and continental composers. The equally rich virginal school, however, faired worse by having even less in print, in marked contrast with a near-glut of publications of lute songs and madrigals, including several which cannot have had high sales.

The manuscript sources fall generally into three categories: lute books compiled by professional scribes for wealthy amateur players, usually containing a selection from the stock repertoire; lute books compiled by amateurs themselves (sometimes only semi-literate when notating music) whose repertoire includes items from stock as well as little exercises, half-remembered pieces, folk tunes, mask tunes, etc.; lute books compiled by professional lutenists or very adept amateurs which usually contain music of a high standard, both from stock and from less usual sources. The majority of the lute books belong closest to the last category.

The 'stock repertoire' needs defining. A corpus of lute music existed which was so popular that whenever a scribe (whoever he was) sat down to compile a lute book, certain evergreens were almost bound to be included. These pieces sometimes appear in variant forms—often mistakes and all are copied from a previous source. Between 100-130 pieces circulated in this way and, as one would expect from their contemporary popularity, they are usually very good.

Just as there is hardly a lute book which does not contain something of the stock repertoire, so there is hardly a collection which does not include something by John Dowland. The source list in the *Collected Lute Music* shows about three-quarters of all that survive. Dowland undoubtedly dominated, both in a popular and a real artistic sense. Inevitably, many favourites appear in several variant versions—no one piece necessarily having supremacy over others, for it is usually quite impossible to decide on the pristine Dowland version. He may indeed not have had one for he was closer to a living, improvising tradition than we are and despite his well-known complaint

about inferior printed versions, he was probably prepared for and welcomed change. The editors have excelled themselves in choosing their *urtext* and the publishers have liberally allowed space for important variants. It would have taken another volume to present the many worthwhile full texts of such pieces as 'Piper's Pavan', 'Battle Galliard' and 'Lachrimae', versions which probably had nothing to do with Dowland at all.

How does one digest a repertoire of 3,000 pieces? With lute music a very speedy way is to realize how limited are its varieties of musical forms. There are only seven categories which, when taken in the traditional renaissance order, are: *The Fancy* (fantasia, recercar); *The Pavan* (passamezzo, passymeasures); *The Galliard* (saltarello); *The Almain*; *The Jig* (toy); *Settings of Popular Tunes* (including variations); *Vocal Intabulations* (very common on the continent but extremely rare in England). A piece can sometimes belong to more than one category but none in the English repertoire exists outside them.

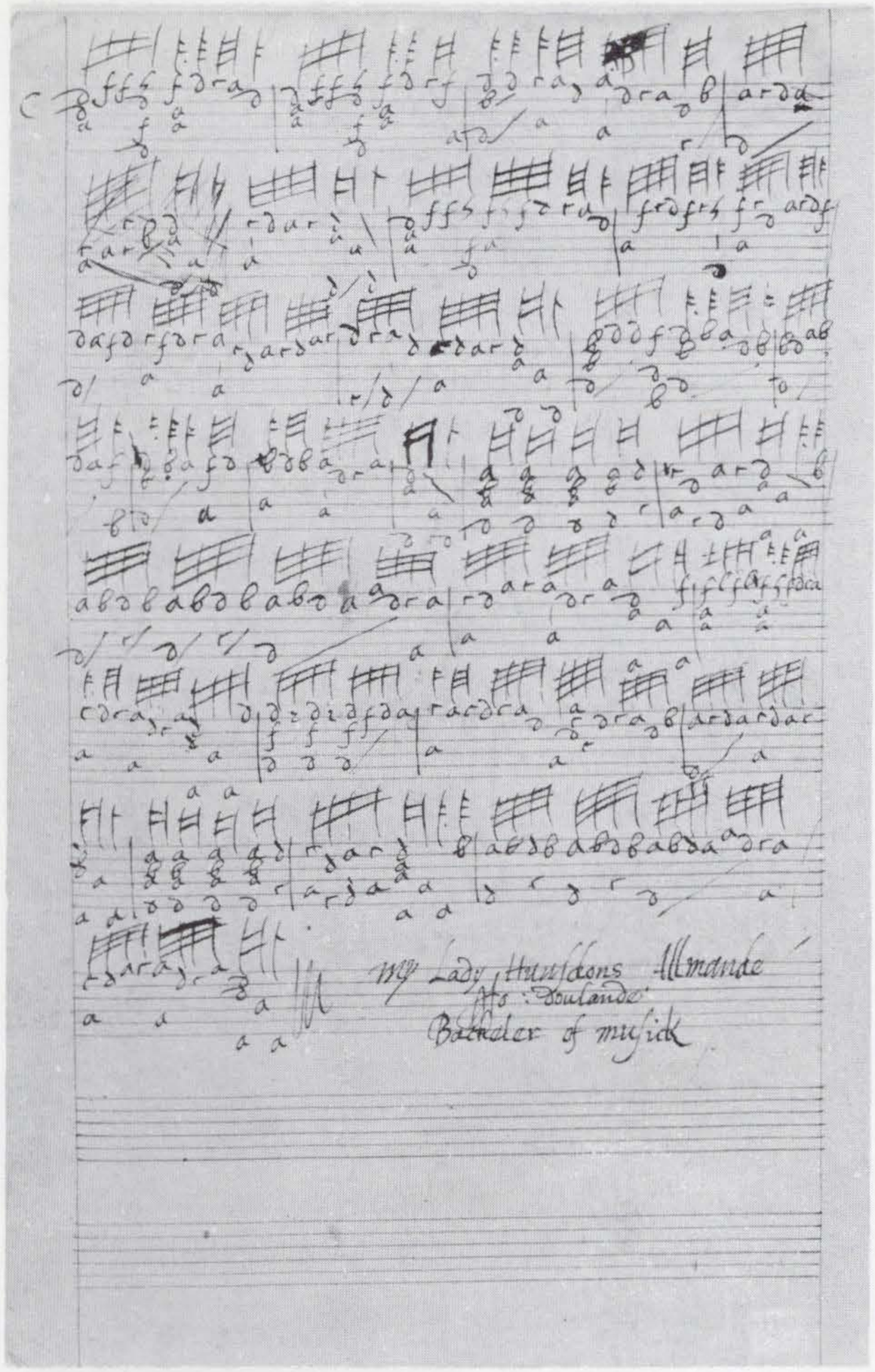
Dowland contributed music to each, although the last, with only one piece, may well not have been intabulated by him. Surprisingly, this is not true of most of his contemporaries. I will take each category in turn and see how Dowland compares with his contemporaries.

The 'Fancy' is not an English form but developed from the Italian 'recercare' and most of the devices found in English lute fancies can be found in earlier continental models. Nevertheless, a strong English flavour can be discerned in most of the lute fancies in English sources. It is surprising how *few* fancies for solo lute are English. Often one finds fantasies by Francesco da Milano, Laurencini, Narvaez copied into English manuscripts. Remove known continental fantasias, the seven authenticated Dowland fancies and the four most likely to be by him from the total number of fancies in English sources, and one is left with only about 30 by English composers, mostly anon., and several by Alfonso Ferrabosco I, who was Italian anyway. This is an embarrassingly small number considering how English *we* think the lute fancy to be. With this consideration, Dowland's possible total of 11 fancies, each an individual masterpiece, stands apart from anything by his contemporary lutenists. This fact could be used in favour of ascribing the four anon. fancies to Dowland—none of his contemporaries were writing in that style or of that quality. Of course, when one looks again at the *Varietie of Lute Lessons*, the only English composer of fancies is Dowland.

Until evidence appears to the contrary, I am going to take it that Dowland is the composer of all eleven fancies included in the *Collected Lute Music*. My admiration for Dowland's understanding of the lute, as manifest in the fancies, is unbounded and the only comparable works would be the recercars of Vincenzo Capirola and the best recercars of Francesco da Milano. I would guess that Dowland was well aware of Francesco's style and also of Laurencini and Huwet (both in *Varietie of Lute Lessons*)—elements of all these can be discerned within the overall 'Englishness' of Dowland's fancies. Lutenists now must feel grateful for being able to obtain excellent texts of all eleven fancies within one cover—something never available in his own time!

There are twelve pavans by Dowland and 'A Dream', which may be by him. It would seem that the English lutenist/composers identified more strongly with it than the fancy. For every fine pavan of Dowland's, one can find comparable pieces by John Danyel, both Johnsons, Ferrabosco, Cutting and Daniel Bachelar, perhaps even Dowland's complete equal in this field, whose total of 19 pavans shows the modern lutenist how much more he needs to learn about his instrument. The pavan form gives a broad majestic canvas for the composer to experiment with and it is undoubtedly the most subtle of the dance forms. The inevitability of its structure combined with the slowness of its unfolding gives it a power which seems to have been particularly appropriate to the English temperament—there are few continental pavans that can equal those for solo lute or keyboard and contemporary viol consort pavans. I would say that Dowland's pavans, in common with most contemporary ones of equal stature, were never intended for dancing—they are intellectual dances whose subtleties are for the mind alone. In the best of them the divisions on the repeats of each of the three strains are decidedly transcendental, e.g. 'Piper's Pavan', 'Mrs Brigide Fleetwood's Pavan', 'Mr Langton's Pavan' and almost any of the Pavans by Daniel Bachelar. Like the fancies, the pavans rarely, if ever, function on the level of emotion but prefer to stay on the more sublime level of intellect. This statement is upheld, I would think, by the latin titles given to four of the pavans consistent with the fashionable emblematic traditions brought to England by Geoffrey Whitney (e.g. 'Semper Dowland Semper Dolens', 'Solus cum sola', 'Solus sine sola' and even 'Lachrimae').

Pavans for dancing, in the solo lute repertoire, are found in the stock material such as the 'passy-



'Lady Hunsdon's Allmande', written in Dowland's own hand. MS. 1610.1. f.22v. Folger Shakespeare Library, Washington

measures' (based on the Italian *passamezzo antico*) and the 'quadro pavan' (based on the Italian *passamezzo moderno*) and similar material. There are innumerable settings of these, at least one in every manuscript, but none by John Dowland—for inexplicable reasons.

On the evidence of quantity, Dowland's favoured form would seem to be the galliard. Here there are about 40, including the doubtful ascriptions. This is far more than any other lute composer. Francis Cutting has over 20 galliards, Daniel Bachelar about 17—though the repertoire in general seems to favour this dance form, there being many anonymous galliards. The majority of Dowland's have a dedicatee and anyone wishing to check on these personalities can refer to the brief 'Biographical Notes' p. xiii, or the more extensive chapter on patrons in Diana Poulton's *John Dowland*. In general, the galliard seemingly attracted light, buoyant moods rather than appealing to high intellect or great despair. It was usually a cheerful dance and Dowland gives us some of the liveliest ever written, e.g. 'Mr Langton's Galliard', 'Earl of Darbie's Galliard', 'Lady Rich', etc. Even the 'Melancholy Galliard' might be interpreted as a 'pleasurable melancholy' (as in the mood created by Francesco da Milano's playing) rather than that of despair—reflective I would describe it. With 40 more or less cheerful galliards, 12 sublime pavans and 11 intellectual fantasias, one wonders where the idea of Dowland's excessive morbidity was nurtured. Accompanying this overriding cheerfulness and pointing its buoyancy is a tremendous rhythmic vitality, especially in the third sections of the galliards. This is not limited to Dowland but is found in most of the best English examples such as the simple anonymous 'Packington's Galliard' (in the *Sampson Lute Book* and elsewhere). This rhythmic spring was traditionally associated with triple time dances going back to the beginning of the century (e.g. Dalza's 'saltarelli' of 1508). Unique to Dowland is the memorable tunefulness of his galliards —no composer to my knowledge has written so many good dance tunes. One can share so easily in Dowland's own joke at the quotes from his other galliards in the third section of 'Mr Langton's Galliard'—they are immediately recognizable for their tunefulness. It may be no accident that I have referred to Daniel Bachelar several times, for Dowland writes a galliard on one of his, presumably reflecting a respect he felt.

The tablature is printed in an elegant, legible face, although my own preference would be for beamed rhythm flags since the eye can then perceive the beat at any point, no matter how complex the divisions.

A staff notation transcription suitable for keyboard and for non-tablature readers is included—three exceptions will be mentioned later. Because of their rhythmic subtlety, the galliards pose especially difficult problems in realizing the implied voice leading and beat emphasis. The editors have coped skilfully with this knotty problem and present us with a musically satisfying solution. Inevitably though, the lutenist playing from tablature should also use his ears for there is often more than one solution.

The Almain, said by Morley to be a heavy German dance, seems to have been cultivated by the English, where, whatever its antecedents, it is a common time version of the 6/8 Jig (said to be of English origin). It moves with a moderately fast speed with the harmonies changing quite rapidly so that elaborate divisions are ruled out. There are notable exceptions —'Monsieurs Almaine' by Daniel Bachelar and 'Sir John Smith's Almain' by John Dowland which are truly virtuosic—but the other half dozen of Dowland's almains are of simpler texture. Would not 'Sir Henry Guildfordes Almaine' (No. 2 in 'Varietie') have warranted inclusion in at least the doubtful ascription list, since it is so much in the Dowland style? One can find precedents for every figuration in the piece which are also in Dowland—perhaps there is some other ascription elsewhere of which I am unaware that prevented the editors from including it. Comparing Dowland's Almaines with others, again one is struck by their greater tunefulness as in the famous 'Lady Hunsdon's Puffe'. Apart from tunefulness, nothing distinguishes Dowland's jigs from others, mainly by anonymous contemporaries. The English jig was renowned for its tunefulness anyway and perhaps it is this native skill which emerges so strongly in him. There are many anonymous jigs (such as the series in *Cul* Nn.6.36), which deserve to be much better known and are equal to Dowland in quality.

One of the most powerful outlets for John Dowland's brilliance and virtuosity is in sets of variations on popular tunes. Until the *Collected Lute Music* appeared I had never really studied his settings of 'Walsingham' and 'Loth to depart'—and what fine variations these are. One has to search hard to find their equal although John Danyel's 'Leaves be Green' and Daniel Bachelar's 'La jeune fillette' are amongst the few that can stand with them. Several variant texts of other popular tune settings exist and it cannot have been easy to choose the final versions.

By a marvellous stroke of good fortune two sources of hitherto unknown pieces by John Dowland appeared in time to be included—the *Schele Lute Book*, believed to have been destroyed in the Second World War and the *Margaret Board Lute Book* which came into the possession of Robert Spencer in 1973. It was an unfortunate decision of the editors, in my opinion, to decide not to edit and transcribe the pieces from the Schele MS, but simply print them as they appeared, mistakes and all, a curious lapse of the highest editorial principles and execution. It is especially regrettable with 'La mia Barbara', which is a very fine pavan, whoever by, well worth having in a playing form. The style is like a cross between John Dowland and Antonio Terzi—I cannot imagine a better blend!

The *Board MS* pieces are skilfully edited, and although they must be amongst the last of the solo compositions before Dowland's death, they are simple and unassuming, my own favourites being the 'Preludium' and 'Mr Dowland's Midnight'. One or two are in slightly awkward keys, usually the flats which were coming into favour during the second decade of the 17th century, culminating in the distant and difficult keys used by Cuthbert Hely and John Wilson in the early 1630s. Few lutenists have attempted to grapple with these yet.

I feel overwhelming respect for this new edition but I feel bound to comment on its practicality. First of all it is rather too heavy to sit on a music stand—for even with such good quality binding one or two three-foot falls will make it short-lived. Secondly, and this is rather more serious, it is not in the end a *practical* edition. Many of Dowland's pieces are elaborate and extensive and with the combination of keyboard transcription and tablature some pieces have three or four page turns. One simply cannot manage some of the most difficult pieces in the repertoire and negotiate page turns as well. It is a beautiful book from every point of view but this. The solution would be for the tablature to be published separately so that page turning was negligible. This would be eminently practical and bring the cost down to about 10p per piece. Otherwise the lutenist purchaser will have to dedicate himself to many hours of copying or xeroxing, cutting and pasting—which is not what practical editions are about.

The lutenist is beginning to be well catered for with modern editions and facsimile reprints of the English solo lute repertoire. A good deal of work remains to be done but now, with the works of Dowland available, a central reference point is established around which the rest of the repertoire can be seen in place. This edition is a monument to years of painstaking work and its high standards should set a direction for the rest of us to follow.

Three English lute manuscripts

ROBERT SPENCER

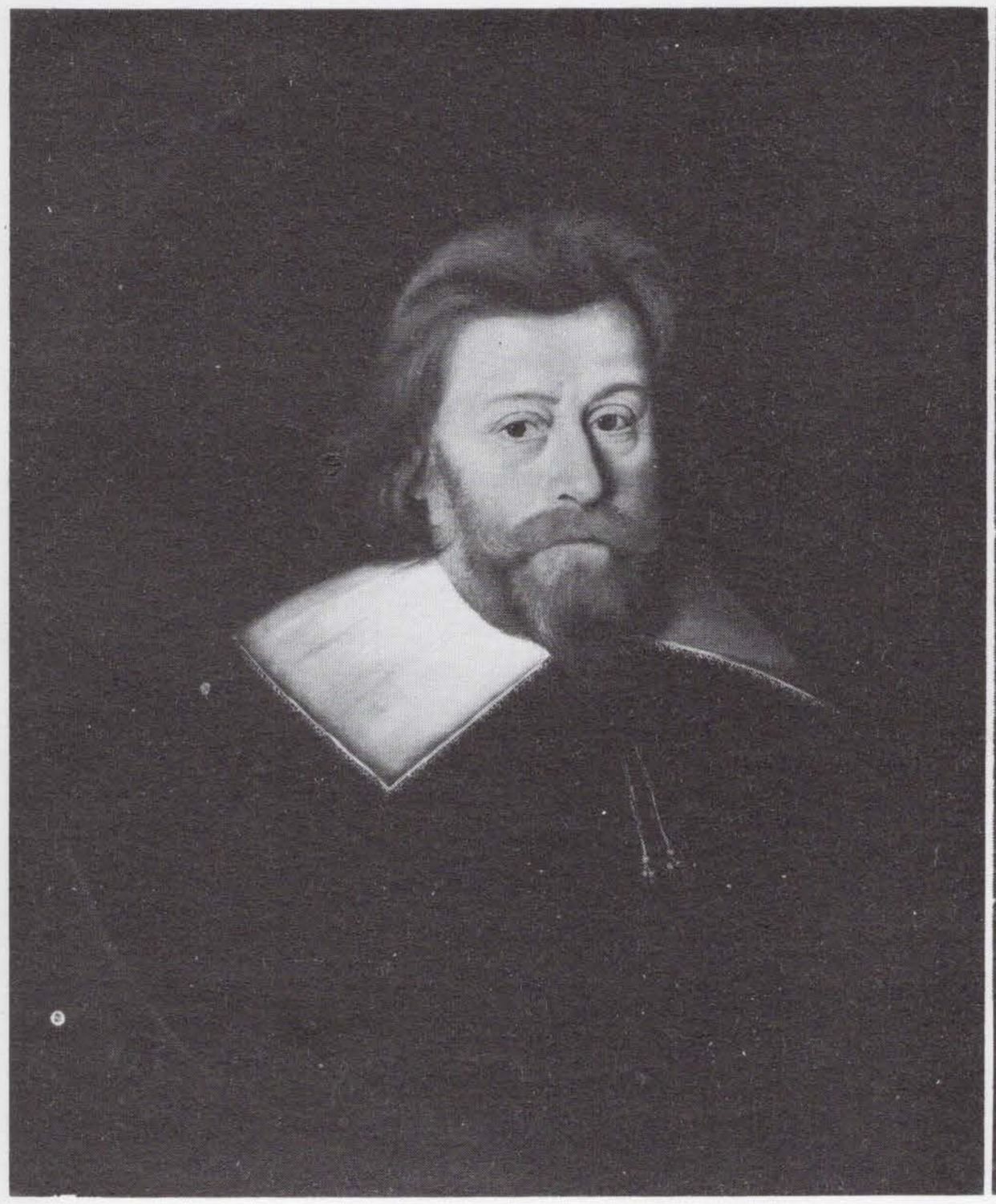
1. Mynshall *c.* 1597-9

If you are on the trail of an Elizabethan lutenist and lose the scent, don't forget to look in the phone book. While thumbing through the Nantwich directory for Mynshall I was unaware that Kirkpatrick had had a similar brainwave. He looked up Scarlatti in the Madrid book. For me it was a despairing last attempt to track down the Account Book kept by Richard Mynshall and his father, and the Wilbraham Journal started by his wife's grandfather and, as I later discovered, still being entered up today. I was hoping that these two books, which had disappeared in Victorian times, would shed light on the lutenist Mynshall, and I had spent a fruitless day in Nantwich (where he lived in Elizabeth's reign), looking for them and him. Fruitless is exaggerating perhaps, as I had at least read about these books in a recently reprinted history of Nantwich which I had bought that day in the town, but neither the public library nor the local grape-vine could give me a lead as to their present whereabouts. I was leaving Nantwich defeated when the sight of a phone box prompted this line of enquiry, which yielded up not only the two books still in family hands less than fifteen miles from where they had been written, but also a portrait of my quarry.

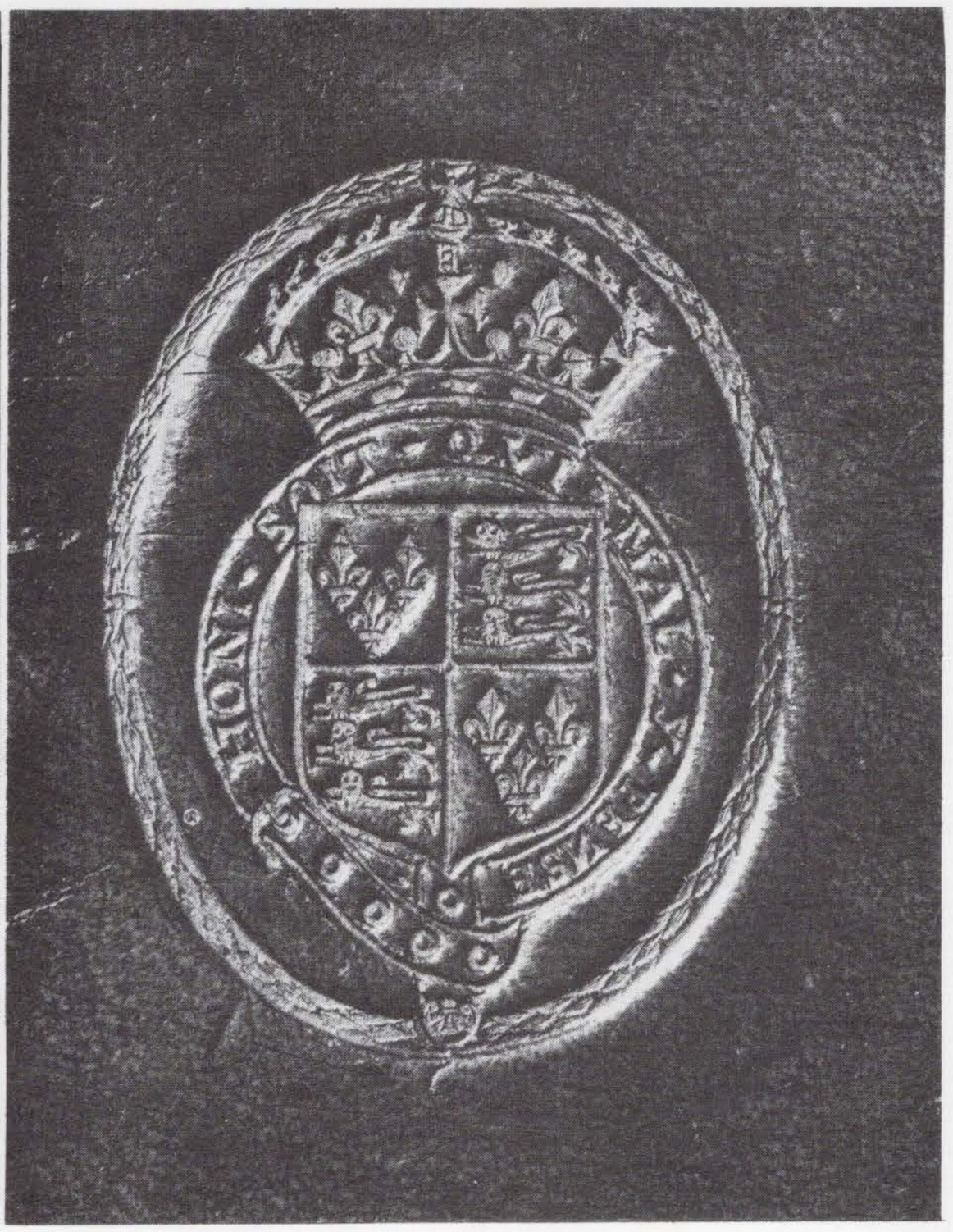
The lute book he wrote out in the 1590s was found in Llangollen, only thirty miles from Nantwich, in 1932.

Richard Mynshall somehow obtained a blank lute book that had probably been issued to a lutenist on the payroll of Elizabeth I. Her coat of arms is stamped on the binding. He was then a schoolboy of about 15. He tried out his Latin tags on the end-papers. Friends wrote acrostics and rebuses on their

Richard Mynshall, 1582-1638, portrait by Scott, 1630



Coat of arms of Queen Elizabeth I on back cover of Mynshall's lute book



names, and Mynshall tried out a New Year's gift to a girl friend:

My duty tries me to salute
A virgin of so fair a hue.
Reason requires me to dispute
In giving you your praises due,
Envying all that loves not you.

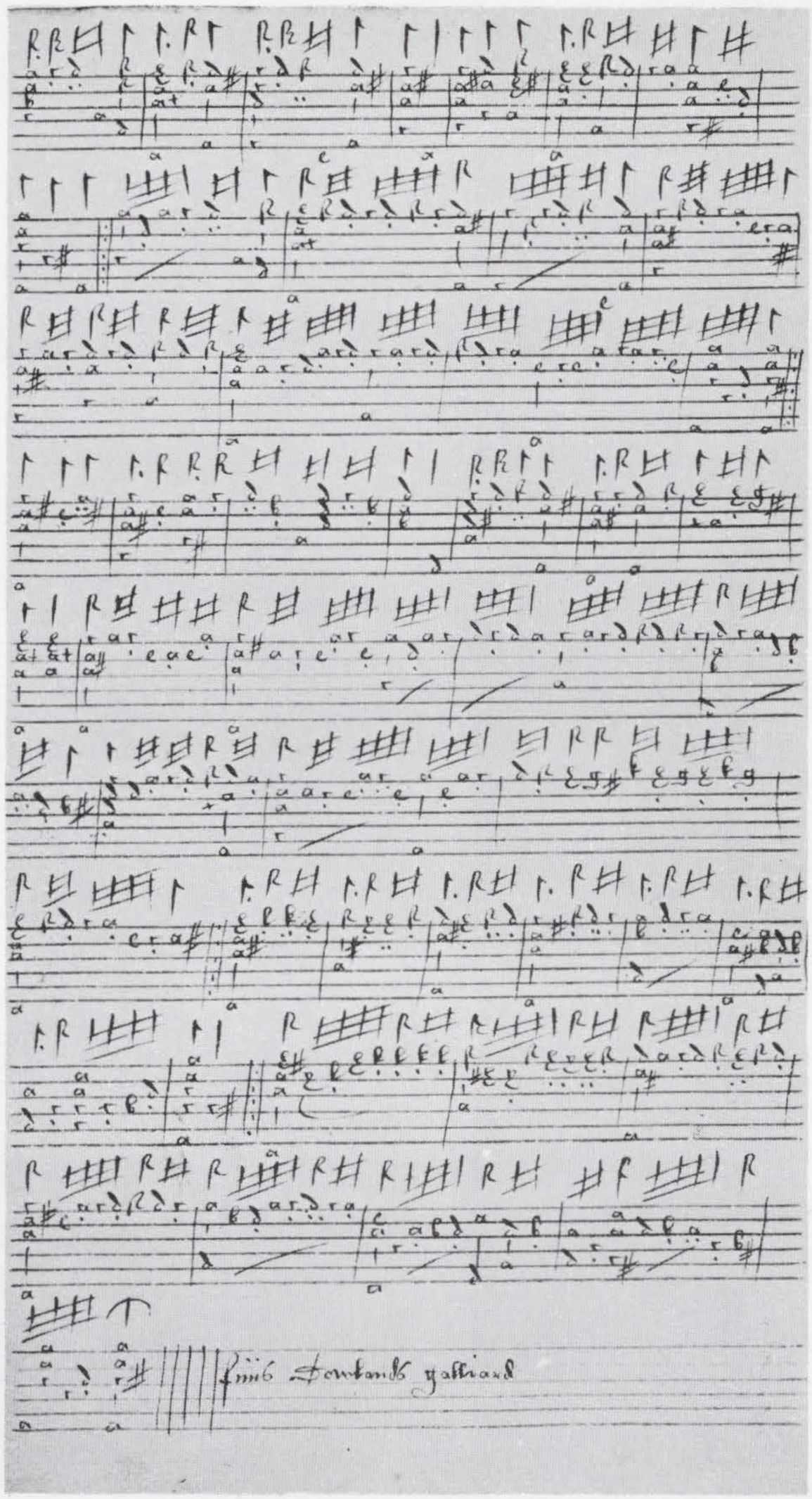
Unto yourself I give this verse
Not as a poet, but a friend.
The thought of you my heart doth pierce,
Only your virtues have no end,
Nor verses, whose heart doth not attend.

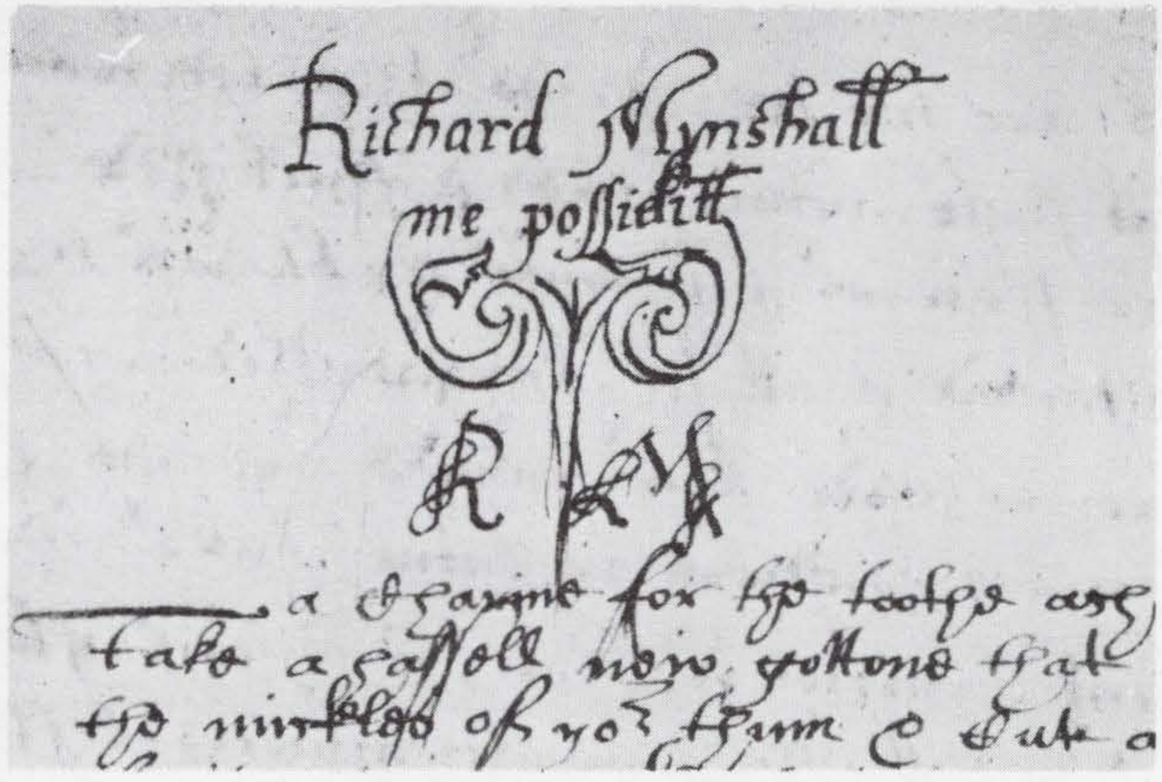
Receive this ragged verse in worth
although it be a simple shift,
My willing mind still pricked me forth
to present you this New Year's gift.

He then wrote thirty-nine pieces for the lute, displaying a certain lack of ability in copying music. He dated one piece 1597, i.e. written when he was 15. Four are lute duets—perhaps Mary Unton played the other lute? Most are settings of anonymous popular tunes or grounds: the Spanish and Leveche pavans; Quadro, Flat and Passymeasures paired pavans and galliards, and Rogero, Dowland and Johnson are named as composers. Two more pieces, making a total of forty-one, are entered in what seems to be another hand, though this may be Mynshall's later in life. The last piece to be copied (on folio 12v) is a galliard, here attributed to Dowland, but almost certainly by Robert Johnson.

On folio 98v, following 'a Charme for the toothe-ache', is a contemporary copy of a letter from the Earl of Essex to Queen Elizabeth from Ireland, 30 August 1599:

From a mind delighting in sorrow; from spirits wasted with travel, care and grief; from a heart torn in pieces with passion, from a man that hateth himself and all things that keepeth him alive, what service can Your Majesty reap? Since my service past deserves no more than banishment and proscription into the most cursed of all countries, with what expectation and to what end should I live longer? No, no, your rebel's pride and success must give me means to ransom myself, my soul I mean, out of the hateful prison of my body. And if it should happen so, Your Majesty may believe that you shall have no cause to mislike the fashion of my death, though the course of my life could not please you.

Your Majesty's exiled servant,
Essex

Mynshall Lute Book f.12v.



Detail from Mynshall Lute Book f.98v.

How did this celebrated letter (original in British Library, Loan MS. 23, letter 44) come to be copied in Mynshall's lute book? Was this a rough draft dictated by Essex before final copying, and the lute book the only paper to hand? Various facts suggest this explanation. First of all Essex probably passed through Nantwich on his way to Ireland in 1598 as the Parish Clerk recorded the journey in his Register. Perhaps Mynshall (then 16) was caught up in the excitement and glamour surrounding so famous a courtier and joined the army, taking his lute book with him. Certainly he did not lack relatives already in Ireland, and there was a Captain Mynshall at the Battle of Kinsale on 24 December 1602. Perhaps a reader can confirm whether a 20-year-old could be a captain. On the previous page of the book (folio 98) there is a poem by Mynshall himself, containing a thinly veiled reference to Essex at the time of his fall and written in the bitter tone of a hard-done-by soldier:

1.
Soldiers are like the armour that they wear,
All gay at first, new, fair and furbished;
But after showers and storms and blows they bear,
Broken, disarmed and all so harquebussed;
Some thrown aside, some hanged against the walls—
So after wars soldiers to ruin falls.

2
The gallant courtier, which for his mistress' glove
Dare break a bullrush 'gainst another's straw,
And bandy balls for lucre and for love,
And dance a galliard (none a better saw),
And set a battle with a pair of cards—
These be the lads that live and have rewards.

3
But the gallant, worn and untrimmed man
That with a tree encounters dare a tree,
And bides the brunts of bullets now and then,
Treading the ground where camped adventures lie,
And in that ground entrenched with battle pike—
These be the lads may starve and die in dyke.

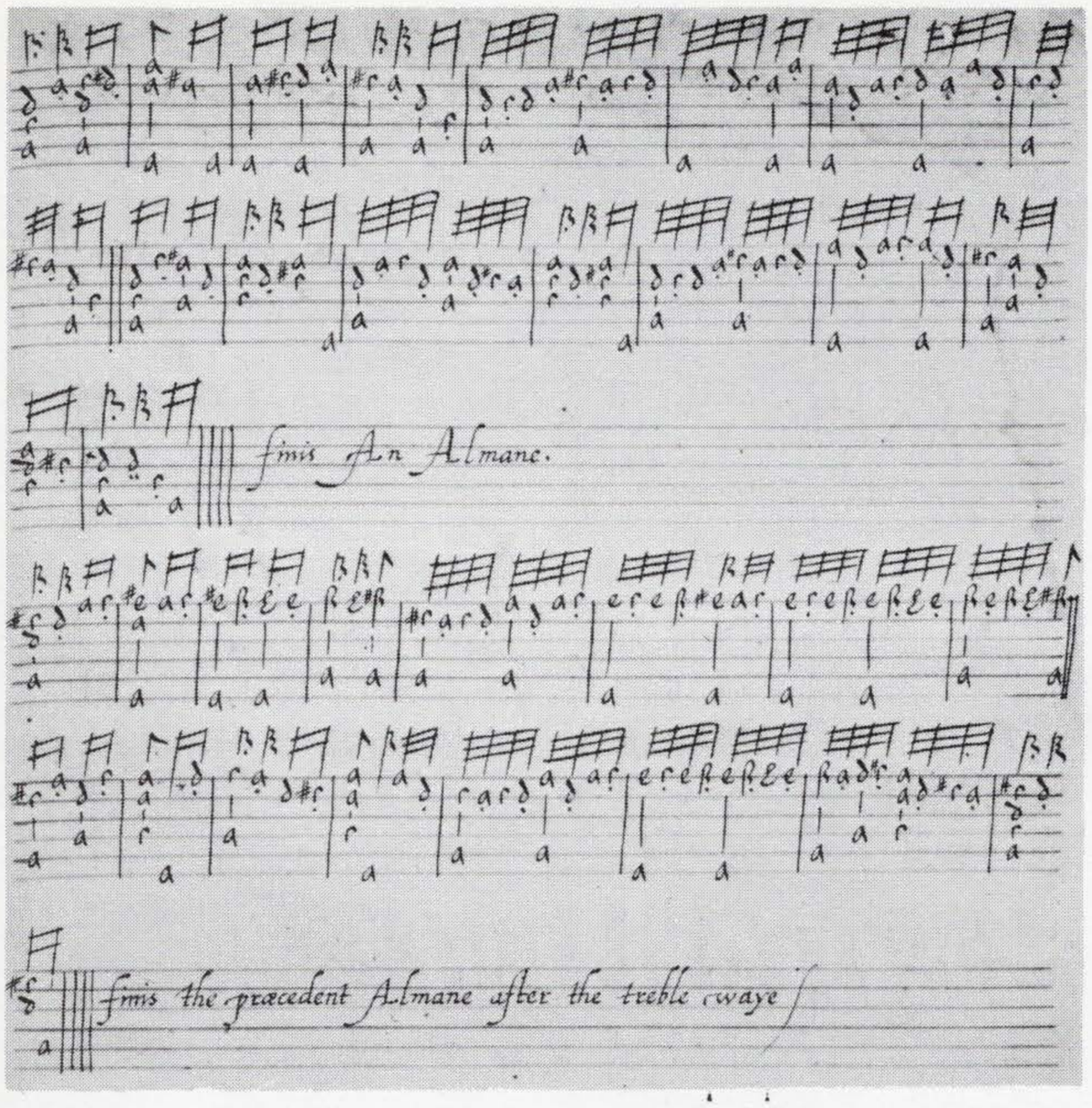
4
Courageous Caesar made his camp his court,
His captains kings, inferior leaders lords.
To gain a country was his hunting sport:
And as the huntsman to his hounds affords
The entrails of the beast that he hath slain,
So what he got rewarded soldier's pain.

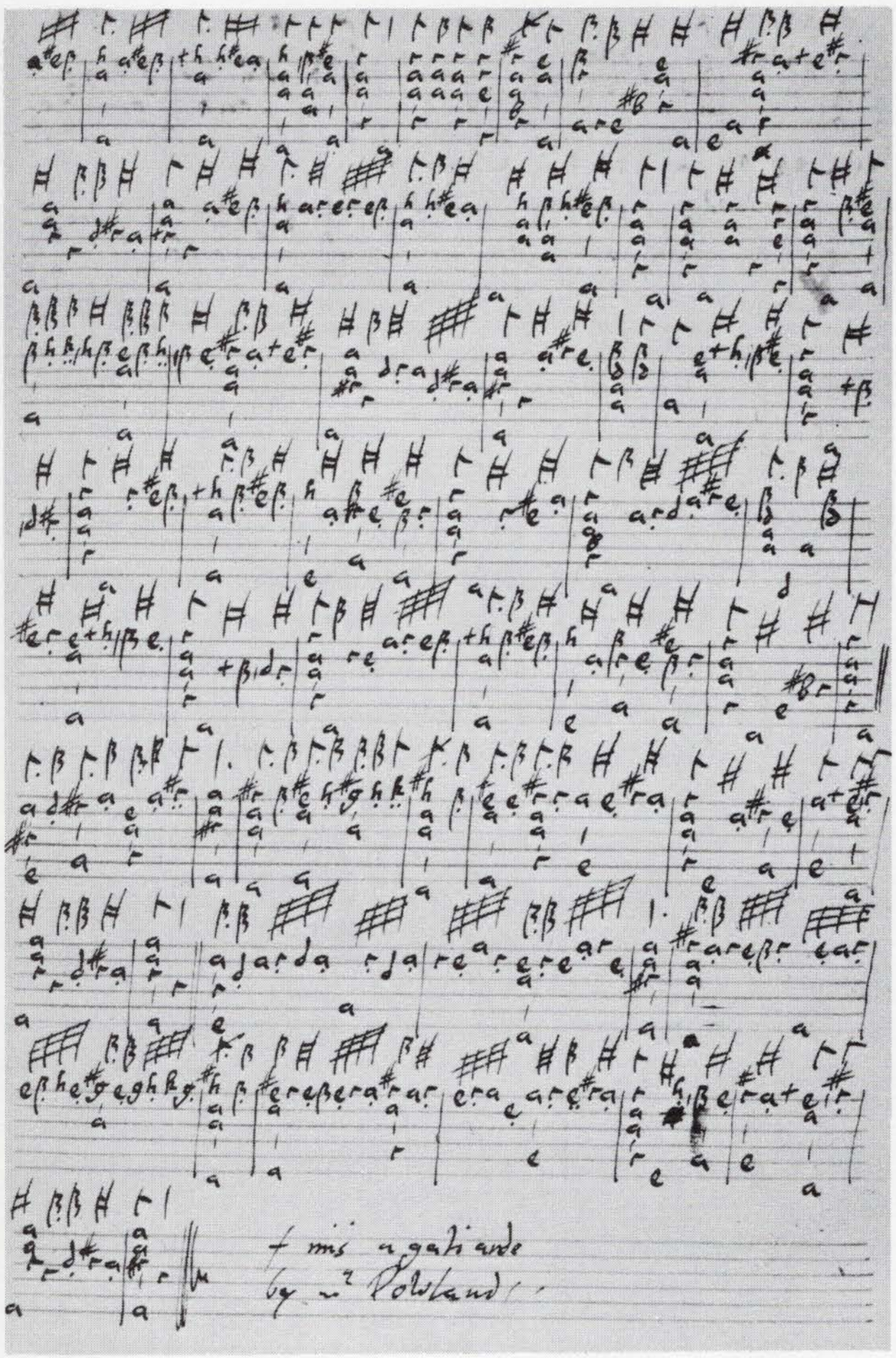
5
Well, time may come that soldiers may be kings—
Kings in conceit I mean, not otherwise.
To aspire to crowns we see it danger brings.
To be inspired with crowns shall us suffice,
But not for this, since avarice cannot hold
When Midas' chests are choked with too much gold.

finis Rich. Mynshall

The battle of Kinsale brought the Irish war to a close, and it is very likely that Elizabeth, with her eye on the exchequer, ordered the immediate demobilization of the army. We know for certain that Mynshall was married in Nantwich on 9 January 1603, sixteen days after the battle. Only four days later his father died, leaving him in control of the family mercery business. These responsibilities presumably left him little time to pursue his teenage interest in the lute. His will mentions neither his lute, nor a viola da gamba he inherited from an innkeeper relation in 1607. But he left to his 'Brotherinlaw Raphe Wilbraham the rest of my bookes in my studye . . . and the case or chest wherein they are'. Probably the lute book was among them, as Wilbraham wrote on the first end-paper, 'Raphe Wilbraham his Booke from his Brother Minshull'. I acquired the manuscript in 1971.

2. Sampson *c.* 1609

In 1965 I bought another small lute book at Sotheby's. This came from the library of Lord Tollemache at Helmingham Hall, Suffolk, and was therefore known initially as the Tollemache lute manuscript. Musically speaking this book is much more important than Mynshall's. The two scribes completely understood the twenty-six pieces they wrote out. Henry Sampson copied twelve pieces beginning (on folio 3) with a duet setting of Almande Loraine. He has not been identified with certainty, but may possibly be related to Thomas Sampson of the Chapel Royal (1564-1615), or to a family that lived in Bruton, Somerset. The watermark of the paper seems to incorporate the date 1609, which makes his repertoire look very old-fashioned, since he includes 'Heaven and Earth' (*c.* 1540?), 'Almande Loraine' (*c.* 1560), 'Rogero', 'Wilson's Wild', 'The Spanish Pavan' and early Dowland (all *c.* 1580-5). The second scribe is a ghost whose hand appears in three other unrelated manuscripts. We will put a name to him one day I am sure. His repertoire dates from *c.* 1585 to *c.* 1607 and includes a preludium, volts, 'Packington's Galliard' and a good setting (on folio 13v) of 'The Earl of Derby's Galliard' by John Dowland. Of greater interest are the duets. These include a second part to 'Willoughby's Welcome Home' by Dowland, a Fancy by John Daniel, an Alman by Marchant (which fits a second part called Echo by Francis Pilkington), 'Duncomb's Galliard', 'Squire's Galliard', 'De la

Duet setting of 'Almande Loraine', Sampson Lute Book f.3.



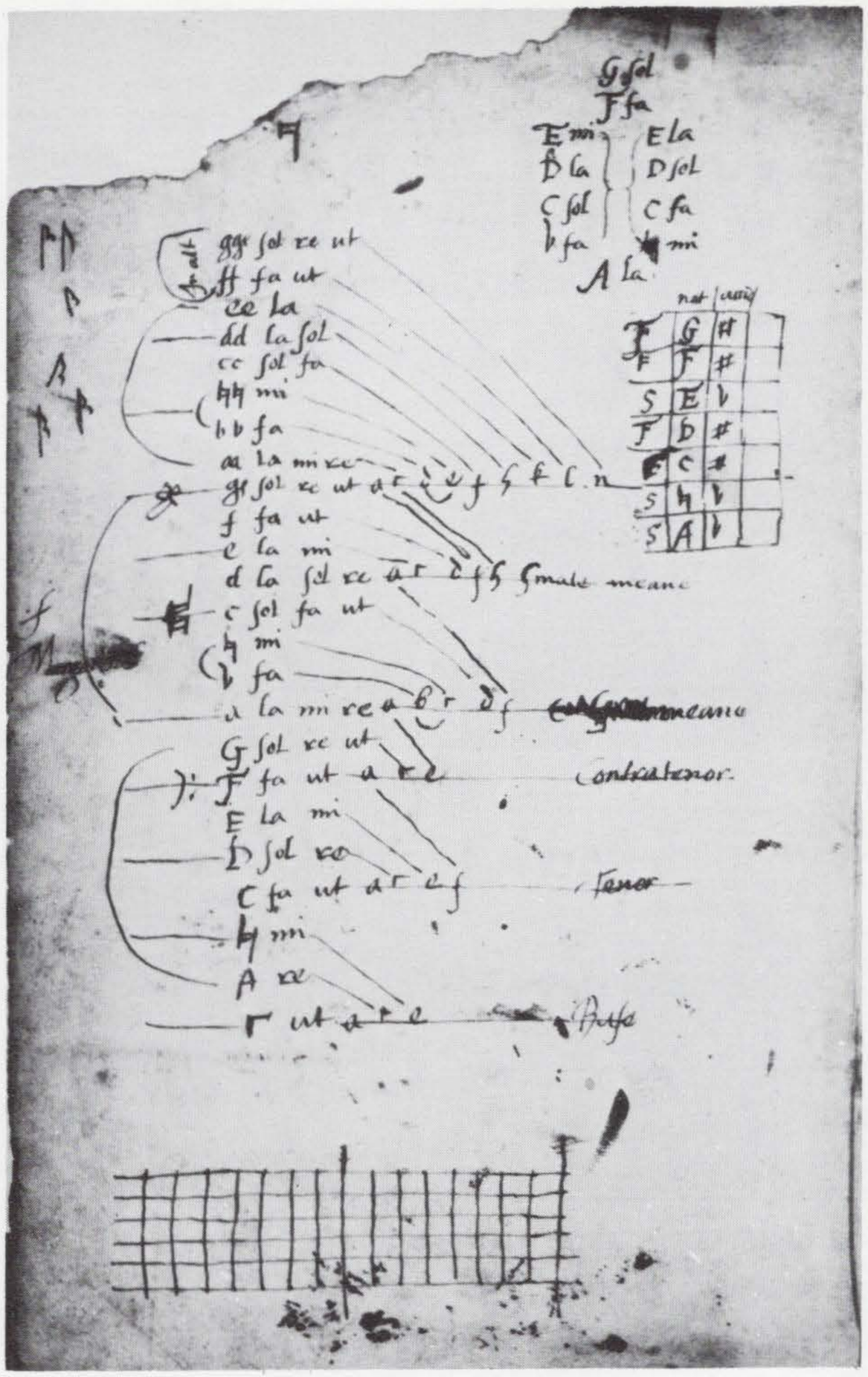
John Dowland's 'The Earl of Derby's Galliard', Sampson Lute Book f.13v.

Trumba Pavan', 'Bo Peep' (i.e. Thomas Robinson's 'Toy') and 'A Merry Mood'. Six of these duets are available in a staff transcription (*Elizabethan Duets for two guitars*, transcribed O. Ohlsen, edited R. Spencer. Stainer and Bell, 1973). The second scribe also copied out the lute part of an Almaine for broken consort by Richard Allison. Fortunately all the other parts survive. Four are to be found in the Walsingham Consort Books, now at Beverley, Yorks, and Mills College, Oakland, U.S.A. The bandora part is on folio 15v of the Braye Bandora Book in my library. Andrew Ashbee and David Pinto have recently established that this bandora manuscript, whose binding is initialled TB, was written out for or even by Thomas Browne 1567-1621, so it should be renamed the Browne Bandora Book. Which reminds me that, since Henry Sampson wrote out half the lute pieces in the Tollemache manuscript, I suggest it be known in future as the Sampson Lute Book. Helmingham Hall still houses an orpharion made by John Rose in 1580, and, as the tuning is the same as that of the lute, it may be thought that the Sampson Book belongs to it. However, the orpharion has six courses of strings, while both scribes write for a seven-course instrument. Secondly, there is no proof that the manuscript was at Helmingham in the 17th century. It was not recorded there before 1957, and the library now contains books from other Tollemache houses. One of these, by curious coincidence, was Woodhey, Cheshire, once owned by Wilbraham relatives of Richard Mynshall.

3. Board *c.* 1620-30

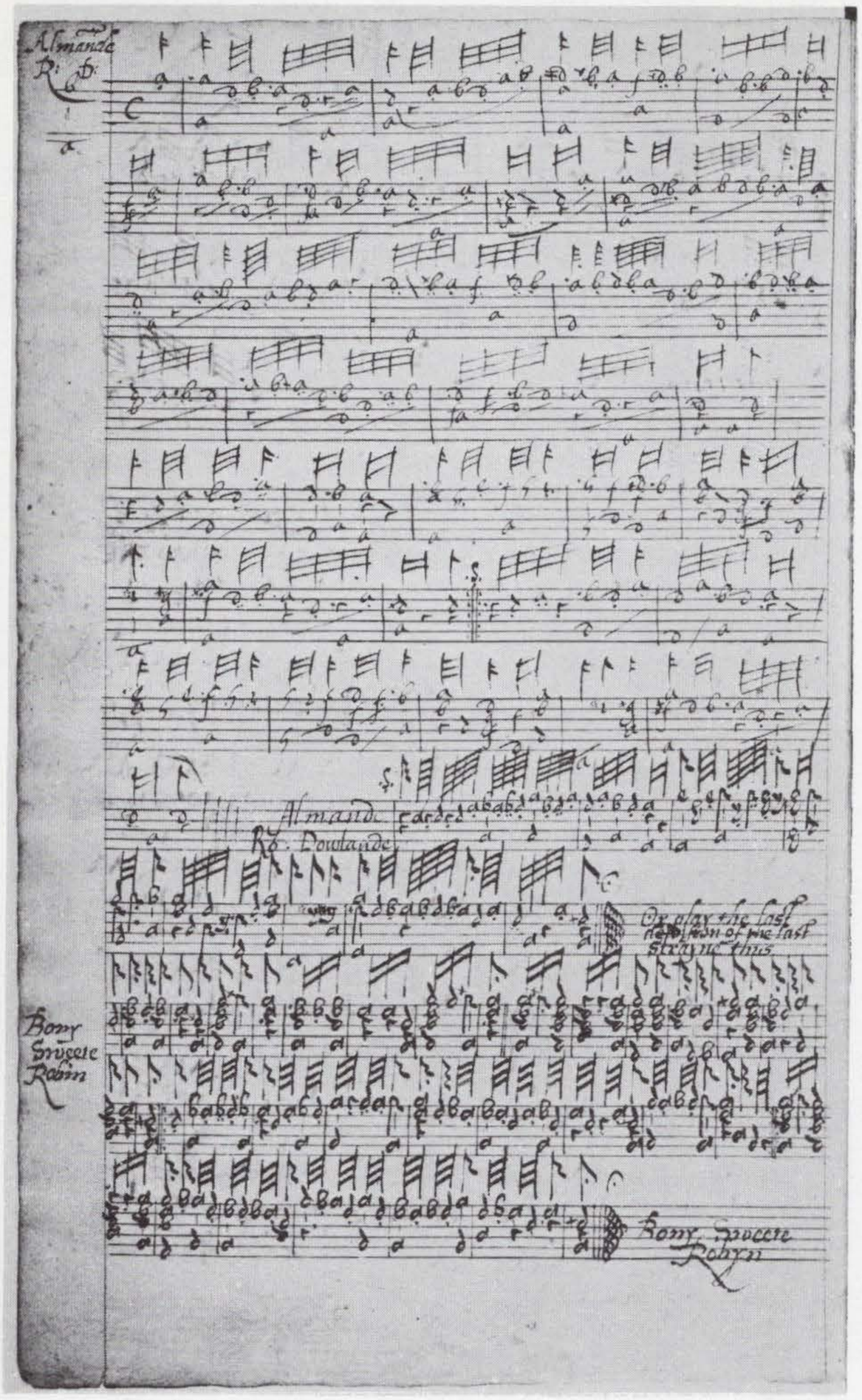
In 1970 I first heard whisperings of a 'Jacobean manuscript of lute lessons', which had been brought in to an antiquarian bookshop in London. Three years and innumerable letters later I bought what has turned out to be a most important collection of 188 pieces, of which over one hundred are unique in some way. Only three extant manuscripts of English lute music are larger: Cambridge Dd.2.11 with 300 pieces, Herbert of Cherbury's with 240, and Dallis with 228. Margaret Board, whose initials are stamped on the binding, wrote out over 100 pieces probably in the early 1620s. Dowland is styled Doctor Dowland on folio 30, a degree first mentioned in Ravenscroft's *Psalms* of 1621. On folio [1v] are three tables and what I take to be a diagram of a lute fingerboard, all of which were probably written down during a lesson. What makes them specially interesting is that, in part at least, I believe them to be in the hand of John Dowland himself. (This page was photographed

before repair, and is printed here to record it in that state. The facsimile is much clearer.) On the left is 'the Introductorie of Guido Aretinus' (see Dowland's Ornithoparchus translation, p. 8) to which Dowland has linked the strings of the lute and the tablature letters on each string. Close comparison of the letters f, h, k with his holograph in Folger ms. 1610.1.f22v-23v suggests that at least the string names and tablature letters are in his hand. Dowland gives the 'Two and Twenty keys' (i.e. notes) on a ten-line stave with F, C and G clefs marked. The 'keys' are grouped 'in a three-fold order', the first 'order' (octave) being ⌜A♯CDEFG. Morley, in his introduction, 1597, calls these 'Grave or Bass Keys'. The second octave 'small letters' ab♯cdefg ('Mean Keys' in Morley), and the third octave 'double letters' aa bb ♮♮ cc dd ee ('Double or Treble Keys' in Morley). Above this Dowland has added two more notes 'In alt' ff gg. In the top right hand corner of the page is a descending scale showing how the alphabetical note names acquire different Guidonian syllables depending on whether it is major (♮ dure) or minor (♭ moll). A similar but larger table can be seen in Dowland p. 15. Underneath this is a third table that seems to concern *musica ficta* (see Dowland, p. 24-5). The *F* and *S* of the left-hand column possibly indicate Flat and Sharp and above columns two and three are written *nat*[ural?] and *accid*[ental?]. I would appreciate further explanation of this. The grid at the bottom of the page is possibly a plan of the fingerboard of the lute with the notes not yet entered, though fifteen frets seems excessive. Perhaps it was drawn for yet another table. At any rate the lesson dealt more with musical theory than playing the lute.



Notes made during a lute lesson, Board Lute Book, f.(1v).

Margaret Board, whose identity I have yet to establish, started copying quite early repertoire, including a paired pavan and galliard by Ambrose [Lupo?], treble and ground duets, 'The Delight Pavan' and Galliard by John Johnson, and 'The Passymeasures Pavan and Galliard' by Richard Allison. On folio 12v we find an Almande by Robert Dowland which appears to have been written out by his father John. Compare this hand with Dowland's holograph 'Lady Hunsdon's Allmande' (illustrated in this issue of *Early Music*, p. 117). You will notice the general similarity, more particularly in the individual letters f, h, i, but specially the note-holding lines, both bass and treble. It might be thought that this was written by Robert himself because he would have based his hand on his father's, but he probably did not see his father much during his formative years (7-15) when he was covenanted to Sir Thomas Monson during John's absence in Denmark. Secondly, this writing and signature bear no resemblance to Robert's signature on his 1626 marriage allegation. Further evidence of John's connection with this manuscript may be seen on the next page (folio 13) where Margaret Board has copied a previously unknown Almande by Dowland. She included two features peculiar to John: his use of a time signature, and treble note-holding lines, perhaps indicating that she was copying directly from his holograph. The manuscript gives us five previously unknown pieces by Dowland, five by Robert Johnson, four by Richard Allison, and one each by Philip Rosseter, Ambrose [Lupo?], John Sturt, Robert Dowland and Anthony Holborne. Other unique pieces include the music for the poem in Barley, 1596, 'Flow forth, abundant tears', and perhaps the earliest known versions of 'Joan to the Maypole', 'Hunter's Career' and 'Mall Peatly'.

Following Margaret Board's section is tablature in

Board Lute Book f.12v.

at least three more hands, the last of which employed five different tunings: vieil ton (ordinary G) and four variants—Harp-way, Extraordinaire or English Gaultier, Harp-way Flat or Lawrence, and French Flat. These tunings appear to have been used in England during the 1620s and 30s, though the inclusion of sarabands and a coranto by John Lawrence suggest a date of about 1625-30 for this part of the manuscript. This section contains the earliest known

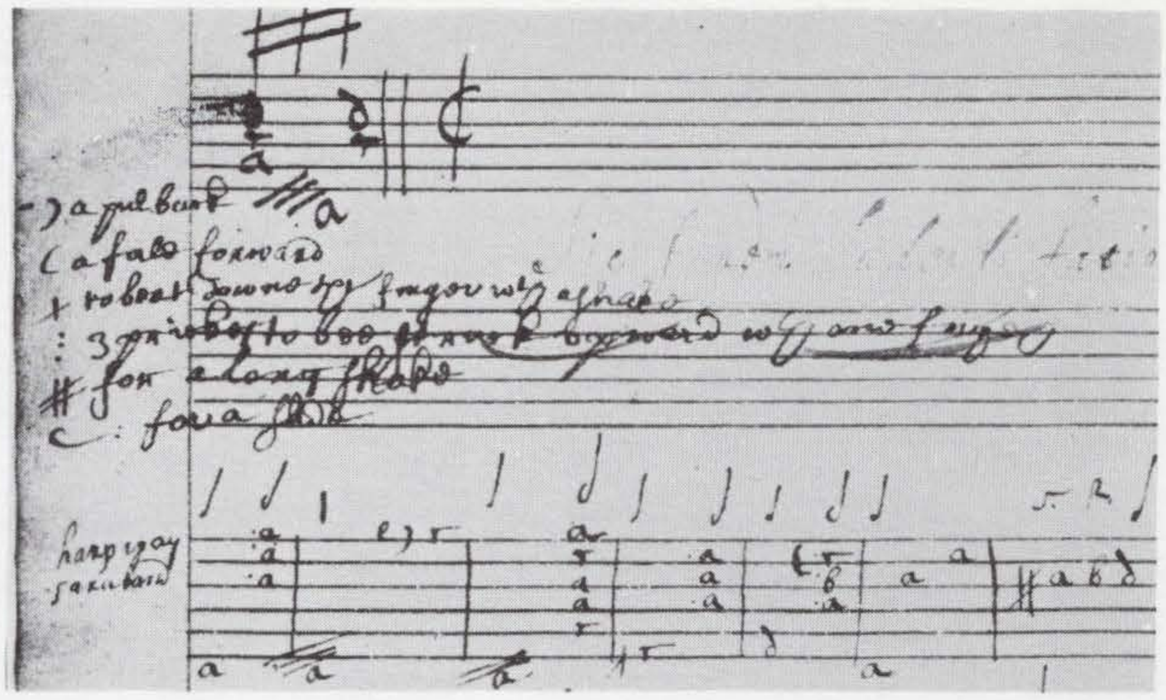


Table of graces in the Margaret Board Lute Book, f.32v.

source of 'Have at Thy Coat, Old Woman' and much masque music, both English and French.

On folio 32v this last scribe has noted a table of graces which are illustrated here and also described in Diana Poulton's article.

Although these signs apply only to the 'hand five' tablature of the late 1620s no other lute manuscript contains such a table. Three viol manuscripts—Downes *c.*1615, Mansell *c.*1640 and Manchester *c.*1660—contain comparable tables, and many of their graces are applicable to the lute.

In November 1973 I saw the Boethius Press facsimile of the Turpyn Book of Lute Songs and was impressed by the very high quality of reproduction. I asked Richard Rastall and Leslie Hewitt if they would be interested in printing facsimiles of these three lute manuscripts in order to make the music more widely available. The availability of source material seems to me more vital than the production of 'complete' editions, as the latter involve editorial selection and error, as well as becoming incomplete when the next source is discovered. Many players need access to sources and concordances, and should be encouraged to make their own 'editions', valid for themselves only. Anyway, to dismount my hobby-horse, Boethius greeted this suggestion with enthusiasm. A facsimile of the Sampson book was produced last summer, and the other two are in the press as I write.

'The Sampson Lute Book' is reviewed in this issue.

Checklist of some recently discovered English lute manuscripts

DIANA POULTON

The last few years have been remarkable for the number of English lute manuscripts which, though previously unknown, have now come to light. For some time no such new discoveries had been made and it seemed almost as if we had come to the end of the surviving source material. The importance of these manuscripts can hardly be exaggerated, not only for the valuable additions they make to the existing repertoire, but also for the light they throw on some aspects of the history of the lute in England. It is hoped these brief notes may be useful in calling attention to the richness of this new material.

The Sampson Lute Book

Previously known as the Tollemache Lute Book. In the possession of Robert Spencer. Published in reproduction by the Boethius Press (1974).

This manuscript is particularly rich in pieces for two lutes, and also supplies missing parts of some duets of which one part only had previously been known. For example, 'an allman for ii lute mr Marchant' on f.11v is the missing half of 'Eccho for 2 lutes by ffra: Pilk: Bach: of Musicke' on p. 31 of the Brogyntyn Lute Book in the National Library of Wales, Aberstwyth; on f.11v also is a second lute part written to play with John Dowland's setting of the ballad tune 'Lord Willoughby' on f.9v of the so-called 'Dowland Lute Book' in the Folger Shakespeare Library, Washington. Most of the pieces carry ornament signs. The last composition in the book, a version of John Dowland's 'Earl of Derby's Galliard', is of exceptional interest for the profusion of signs used and the care with which they are marked.

The Margaret Board Lute Book

In the possession of Robert Spencer. Shortly to be published by the Boethius Press.

This is the most recent manuscript to come to light and is, undoubtedly, one of the most important sources of early 17th-century English lute music. It has nearly 200 pieces including unique copies of compositions by John and Robert Dowland, Robert Johnson, Richard Allison and others. In addition there are numbers of anonymous pieces which are found nowhere else. Some of the contents must have been copied after 1622 since one piece, 'A Coranto' on f.30, is attributed to Doctor Dowland, and that was the year in which his degree was acknowledged in the Royal Accounts. It seems likely that Margaret Board knew, or even had lessons from Dowland, as the Almande by Robert is copied in John's very distinctive hand, and there are some elementary instructions written by him at the beginning of the book. The pieces towards the end of the manuscript are copied in another handwriting and an item of very great interest in relation to these is a small table of ornament signs. It shows the variety of graces appropriate to music of this period.

Trumbull Lute Book

In the possession of the Marquess of Downshire. Deposited in Berkshire County Record Office, Reading. Trumbull Add. MS.6.

This manuscript can only be seen by a visit to Reading. The making of Xerox copies or microfilms is now prohibited.

Probably copied *c.*1610, it is another valuable source of music for two lutes and consort parts of some well-known pieces. John Dowland, Anthony Holborne, John Johnson, Cutting, and Augustine (Bassano?) are among the composers represented. A curious item is a galliard for two to play on one lute, apparently in imitation of Dowland's 'My Lord Chamberlaine his galliard' in *The First Booke of Songes or Ayres* (1597). Some folios are missing but 44 pages of music still remain.

The Hender Robarts Lute Book

In the possession of the National Trust. At present in the keeping of Ian Harwood.

To students of French baroque music this is a manuscript of great importance. It was copied by a French lute teacher whose name appears to be Bourgaisie, for his pupil, Hender Robarts, probably about the year 1650. The layout of the book is interesting, the compositions being divided into sections according to the key. This is, of course, of great help to the player when, with the eleven-course French lute, some of the five bass courses will need retuning for any change of key. Some of the pieces are described as being by 'vieux Gaultier de Lion' and consist of Preludes, Almandes, Courantes, Sarabandes and Gigues, in accordance with the fashion of the time. Because the pieces were copied by a teacher for his pupil, the breaking of chords, the use of *notes inégales* and other playing practices of the time are indicated with very great care, often in more detail than is generally found in contemporary printed sources.

Two other manuscripts should perhaps be mentioned although they do not fit precisely into the category of recent discoveries. Nevertheless, though known to scholars they have not been easily available to a wider public.

The Mynshall Lute Book

In the possession of Robert Spencer. Shortly to be published in reproduction by the Boethius Press.

Until recently this manuscript was in the possession of W. S. Gwynn Williams and, because of its very frail condition, access was only possible by a visit to Llangollen in North Wales. Copied *c.*1597-99 it is not a long manuscript, but contains some settings of ballad tunes, and versions of works by John Dowland and a few other composers of the time. Historically, the manuscript is of great interest. It contains the draft of a letter from the Earl of Essex to Queen Elizabeth, written just before his disastrous return from Ireland, the first step on the fatal path which led to his execution in 1601.

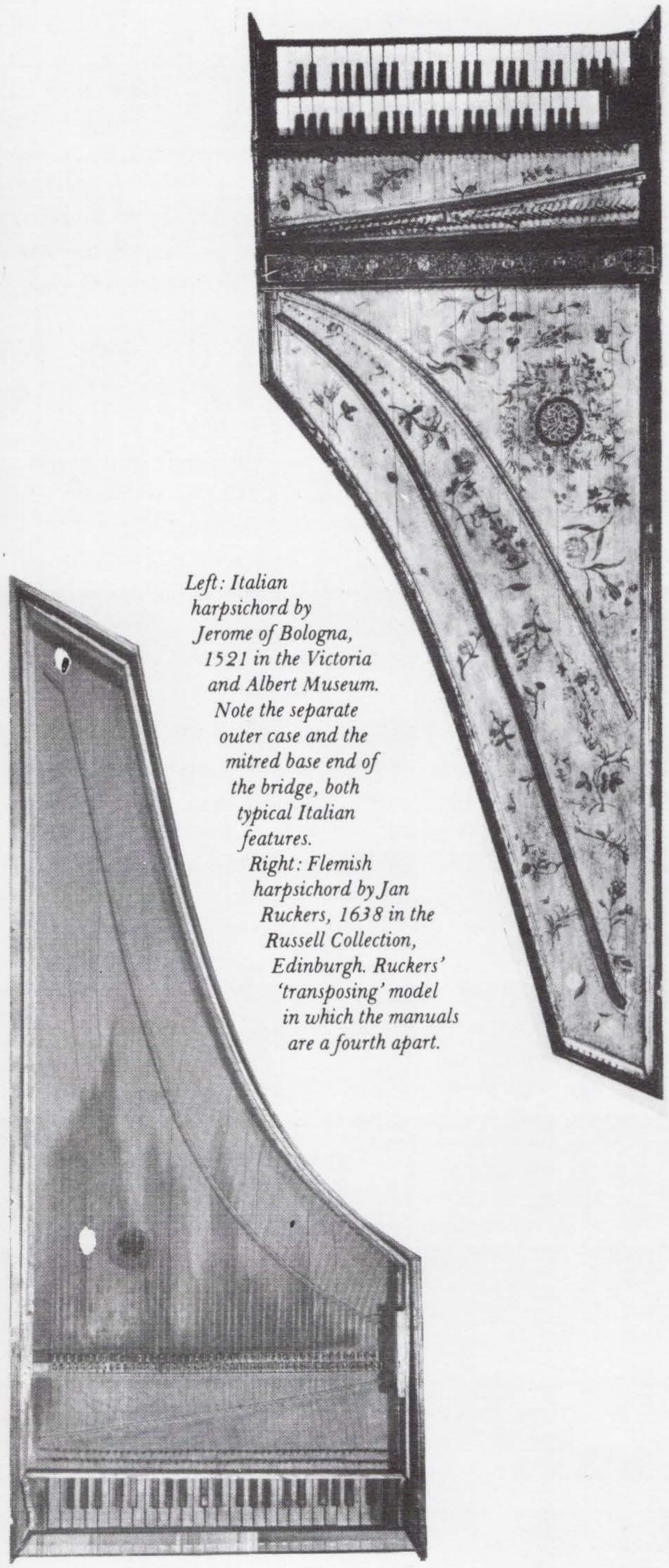
The Burwell Lute Tutor

In the possession of Captain Anthony Hammond of Ingham, Norfolk. Published in reproduction by the Boethius Press (1974).

A partial transcription of this manuscript was published by Thurston Dart in the 1958 volume of the *Galpin Society Journal*, but the complete text is made available for the first time in this facsimile edition. It was written in the middle years of the 17th century by a lute teacher who may himself have been a pupil of 'vieux' Gaultier, and copied by a pupil, Miss Mary Burwell (pronounced Burrell). In it are transmitted clear and detailed instructions about performing practices of the period and much valuable information about the many different tunings in use and about contemporary ornamentation. The manuscript includes eleven complete pieces by Du But, Jacques Gaultier, Pinel, Vincent, 'Old' Gaultier and others.

Buying a harpsichord—1

TREVOR PINNOCK



Left: Italian harpsichord by Jerome of Bologna, 1521 in the Victoria and Albert Museum. Note the separate outer case and the mitred base end of the bridge, both typical Italian features.

Right: Flemish harpsichord by Jan Ruckers, 1638 in the Russell Collection, Edinburgh. Ruckers' 'transposing' model in which the manuals are a fourth apart.

Taskin, Hitchcock, Dulcken, Baffo, Kirckman, Ruckers . . . The prospective purchaser of a harpsichord is faced by a bewildering array of alternatives as he scans the advertisements of modern builders. Most of them copy or at least are inspired by historical instruments, frequently aided by Frank Hubbard's comprehensive and authoritative *Three Centuries of Harpsichord Making* (Harvard, 1965). A simpler introductory study is Raymond Russell's lavishly illustrated *The Harpsichord and Clavichord* (Faber, 1973). This article describes the main features of instruments most commonly available to players of the 16th, 17th and 18th centuries.

Sixteenth and 17th century instruments are often divided into two schools, those which show Italian influence and those which show Flemish influence. This is a little misleading, for the earliest surviving instruments in Italy, Flanders and South Germany share features of construction which may indicate that they had a common heritage. These same features appear in 17th-century instruments in every country except Flanders. If we term them 'Italian' it does at least distinguish them from the features of the Flemish school of Ruckers, who set up his workshop in 1580. Early 18th-century builders were strongly influenced by the Flemish school, but gradually developed a smoother sound and action than had been considered ideal in the earlier period.

The harpsichord from 1500-1680

Italy

The Victoria and Albert Museum, London, houses the oldest surviving harpsichord, an Italian instrument dated 1521 by Hieronymous Bononiensis. This has features of construction common to Italian instruments made over a period of 300 years. The case is very thin (about $\frac{3}{16}''$) of cypress on bottom boards of deal. Bottom boards are an essential feature of all classical harpsichords, being important structurally and tonally as part of a resonating box. During the 16th century, cases and soundboards were usually both of cypress, but in the 17th century pine was a more popular soundboard wood. The soundboard was barred very simply on its underside, and its bridges remained smaller and of softer wood than those found in instruments of the Flemish Ruckers tradition. Usually the instrument was kept in a separate outer case.

A less common type of Italian harpsichord appeared during the 17th century. The sides of this instrument are of deal (a softer wood than cypress) and are about $\frac{1}{2}''$ thick. Through the clever use of

mouldings and cypress veneer, the impression is given that it is a thin-cased instrument standing in its outer case.

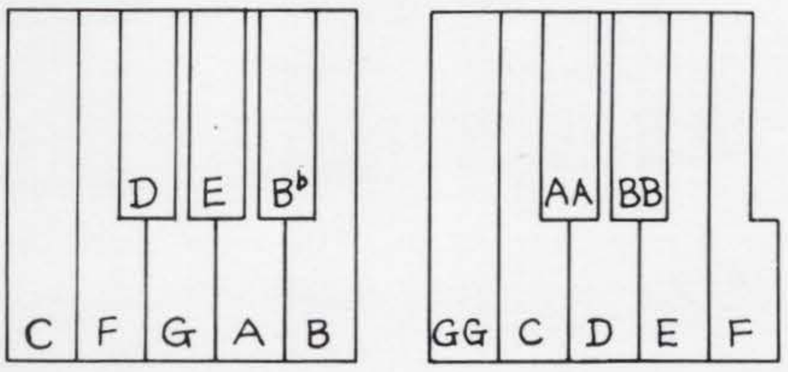
Italian harpsichords have one manual and the most usual registration is 2×8 (two sets of eight-foot strings). There are no handstops and the jack rail must be lifted in order to move one register out of playing position. The Baffo at the Victoria and Albert Museum originally had 1×8, 1×4, a registration more often found on Flemish than on Italian instruments.

The scaling (the sounding length of the string) is shorter in Italian instruments than in those of the Flemish Ruckers tradition. A typical C^2 (treble C) is about 10-11 inches. We know little about contemporary pitches but it is likely that instruments with a long scaling of 12-13 inches were designed for a lower pitch than those with short scales.

The keyboard is of prime importance to the player. Sixteenth- and 17th-century keyboards in all countries had short naturals and a point of balance near to the front of the key. A crisp action is produced and the shortness of the key heads encourages tidy fingerwork. On these keyboards old systems of fingering often seem easier than the one to which we are all accustomed.

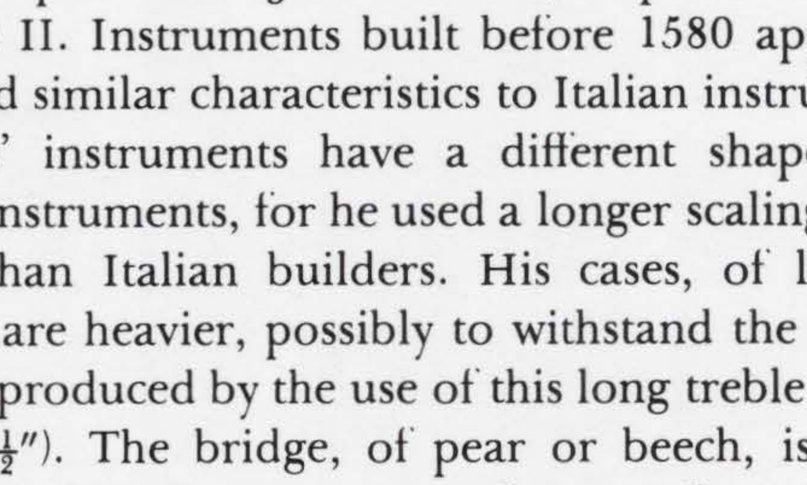
The differing arrangements of keys in the bass used during the 16th and 17th centuries are confusing at first. In the 16th century the keys were usually arranged in 'short octave' (Fig. 1). In the second half of the 17th century, when more accidentals were required in the bass, 'broken octave' was often used (Fig. 2).

Fig. 1



Short octave CC/E *Short octave GG/BB*

Fig. 2



Broken octave CC/E *Broken octave GG/BB*

Flanders

Flemish harpsichord building was dominated by the Ruckers family from about 1580-1680. In 1642 the business passed to Jan Couchet, nephew of Hans Ruckers II. Instruments built before 1580 appear to have had similar characteristics to Italian instruments. Ruckers' instruments have a different shape from Italian instruments, for he used a longer scaling in the treble than Italian builders. His cases, of lime or poplar, are heavier, possibly to withstand the greater tension produced by the use of this long treble scaling (C^2—13½″). The bridge, of pear or beech, is larger than in Italian instruments and tapers from bass to treble. The pine soundboard is more elaborately barred than the Italian.

The question of pitch arises again in relation to the 'transposing harpsichord', a two manual instrument with 1×8, 1×4 on each manual, the bottom manual sounding a fourth lower than the upper. Transpositions of a fourth and fifth were frequently required of accompanists in the 16th and 17th centuries, but it is a specialist indeed who will want to commission a transposing harpsichord from a modern builder. Hubbard, in his invaluable book, lists three other instruments issued by the Ruckers workshop. (See table below.)

Model number	*Number of manuals*	*Range*	*Average dimensions (inches)*	*Pitch and number of choirs*	*Scale (length of c^2 string in inches)*	*Remarks and optional features*
I	one	A-f^3 (45 keys)	48 long 27 wide	1×8′, 1×4′	12½	2×8′ in the place of 1×8′, 1×4′. Possibly tuned to a sharp pitch
II	one	C/E–c^3 (45 keys)	72 long 28 wide	1×8′, 1×4′	13½	2×8′ in the place of 1×8′, 1×4′. Third slide available later (ca. 1648) giving 2×8′, 1×4′
III	one	Variable. May have been as large as GG/BB–f‴	86½ long 34⅞ wide	1×8′, 1×4′	13⅝	This is the enlarged version of model II. Later a third slide was available (ca. 1648) giving 2×8′, 1×4′

Registers protruded from the side of the case in order to facilitate registration changes. It should be noted that there is no double manual harpsichord of 2×8, 1×4 with both manuals at the same pitch. There is still controversy as to whether any such instruments were produced in the Ruckers workshop; however, we do know that many transposing instruments were converted to this specification in the last quarter of the 17th century.

Unfortunately most Flemish instruments underwent extensive restoration in the 18th century. Now almost all of them bear the name Ruckers, a testimony less to a dearth of other Flemish builders than to the good commercial minds of 18th-century restorers and improvers.

England

The only surviving 16th-century English harpsichord was made in 1579 by a Fleming, Lodowicus Theewes. This is the harpsichord part of a 'claviorganum' and has a thin oak case and a registration of 2×8, 1×4. Handstops are provided for changing both harpsichord and organ registers. English instruments of the 17th century have those characteristic features of construction designated 'Italian'. Cases are made of a thin hard wood, such as oak, and the scaling is very short. In England an interesting feature appears: the lute stop. One set of strings is plucked close to the nut, thus producing a vibrant nasal sound. The English seemed to favour this more than the four foot, which was popular in Flanders, and by 1650 a typical single manual harpsichord might have 2×8 and a lute stop. There seems to have been no interest in double keyboard harpsichords until after 1680. Purcell had use of a large single manual harpsichord at the Chapel Royal. This had 2×8, a lute stop, 1×4, and a buff stop. It also had an added refinement—Thomas Mace's famous invention of 1662 which equipped the harpsichord with four pedals. Mace writes that the player with his foot 'Causeth the whole Instrument to Sound, either Soft or Loud, according as he shall chuse to Tread any of them down; (for without the Foot, so us'd Nothing Speaks)'.

France

Both French and English harpsichords of the 17th century have been unjustly neglected until recently. The French instruments are again Italianate, with light cases and short scaling. We have seen that in Italy and England there was no interest in double manual harpsichords, and in Flanders the transposing double manual harpsichords were really two single manual instruments of different pitches placed in one case. Some French double manual instruments survive which appear to have had 2×8 on the lower manual and 1×4 on the upper manual. There was no manual coupler but the four foot was sometimes provided with 'dogleg' jacks, a feature we find on English and Flemish harpsichords from 1680-1800 (see Fig. 3, p. 131). The registers were controlled by handstops situated on the nameboard.

Virginals and spinets

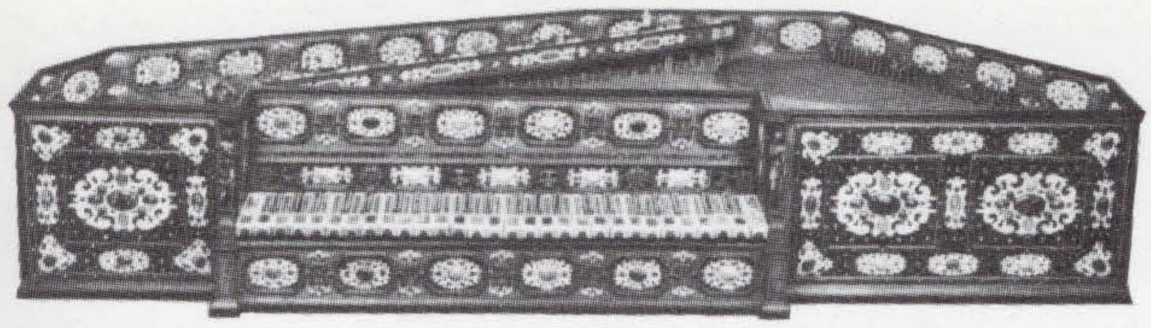
The word 'virginal' often causes confusion. In England it was used as a generic term for keyboard instruments and also as a description of one particular instrument in which the strings are laid parallel to the keyboard in a rectangular box. The jacks are situated across the centre of the soundboard. There is one important difference between virginals and harpsichords. In both, the strings pass over two bridges—the nut and the bridge. In the vast majority of harpsichords the nut is glued to the solid wrestplank next to the tuning pins and the bridge is on the soundboard. In the virginals both nut and bridge are placed on the soundboard.

In Italy there were two types of virginal, one in a rectangular case and the other in a smaller pentagonal case. Queen Elizabeth's virginal at the Victoria and Albert Museum is of the latter type, often confusingly termed pentagonal or polygonal spinets.

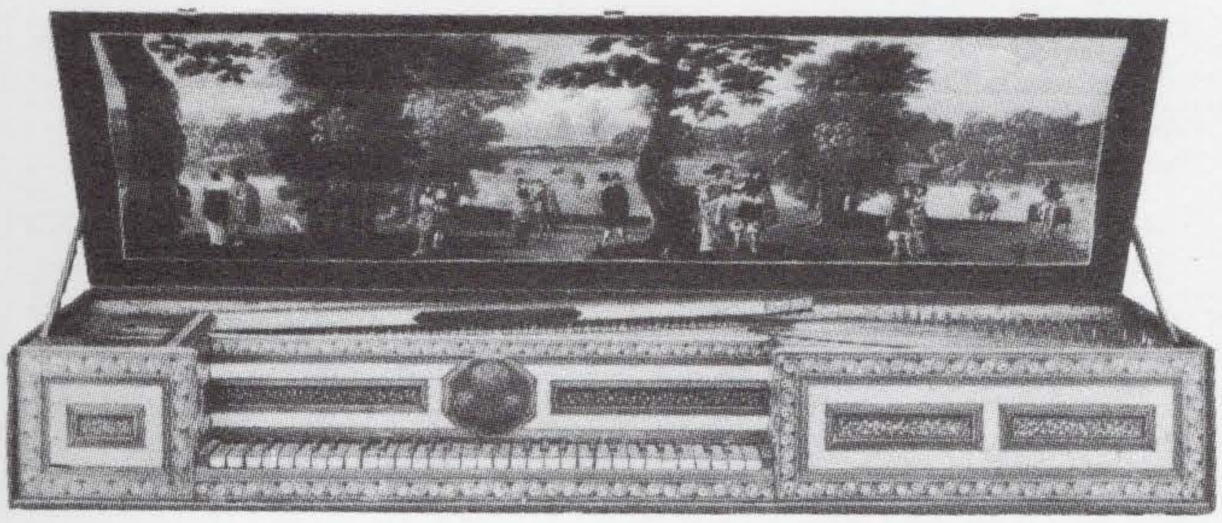
Flemish virginals are of two types, both of which have rectangular cases. 'Spinetten', in which the keyboard is placed to the left of centre; and 'Muselars', in which the keyboard is placed right of centre. The strings of the muselar are plucked almost at the midway point, and this precludes fast passage work in the bass. The Dutchman, Van Blankenburg, writing in 1739, considered the bass of these instruments to 'grunt like young pigs', nevertheless a good instrument of this type has a beautiful quality throughout its compass.

The earliest English virginals were of Italianate construction, and many may have been imported. However, an interesting batch of instruments appears between 1640 and 1680 which combines Italian and Flemish characteristics. These instruments look like an oak chest or coffin until the opening of the lid often reveals an attractive pastoral scene. The compass can be as large as GG/BB-F^3. The Keene virginals at the Russell Collection, Edinburgh, is a fine example of this type of instrument.

Virginals and spinets to the Italian pattern were made in France and Germany. One particular type of spinet remained popular in these countries and in



Italian polygonal virginal by Annibale dei Rossi, Milan, 1577, in the Victoria and Albert Museum.



English virginal by Adam Leversidge, 1666, in the Bel Skinner Collection. The painting on the lid shows courtiers and elegantly dressed ladies strolling down the Mall in St James's Park, London.

English bentside spinet by Joseph Mahoon, 1771, in the Horniman Museum, London.

England throughout the 18th century. It is the Italian 'bentside spinet', which is like a small harpsichord with one set of strings laid at about 30° to the keyboard. The nut is on the wrestplank not on the soundboard as in virginals. Although later 18th-century instruments of this type have an extended compass and slightly heavier cases, the design of these instruments remained fundamentally the same for a period of more than one hundred years.

Germany

The few early German instruments that have survived are of 'Italianate' construction.

The harpsichord 1680-1800

Germany

Two interesting schools of building emerged during the 18th century. They were centred in Hamburg (the Hass family) and Saxony. Both show Flemish or contemporary French influence. Saxon instruments are lighter and simpler in construction than those of the Hamburg school. A large number survive with two manuals and a registration of 2×8, 1×4. Hass instruments sometimes contained a sixteen foot register, a point of fascination to many, but considered a dispensable extra by anybody who has heard instruments with an eight foot bass of great depth. A 1734 Hieronymous Hass with a compass of GG-d^3 in 8′ 9″ has the following registration: 1×16, 2×8, 1×4, a lute stop, and buff stops to the lower manual eight foot and sixteen foot. The sixteen foot strings are not placed on the eight foot bridge as in modern hybrid instruments. Handstops for changing the registers are not situated on the nameboard but on the wrestplank. The compass of German harpsichords before 1750 rarely exceeded c^3 or d^3.

Keyboards were unlike those of any other tradition with long natural keyheads and very long sharps. We know from Agricola that Bach was not in favour of these very long keys and they are in strong contrast to the delicate keyboards of the contemporary French school.

Italy

Italian instruments remained virtually unchanged except in compass which was often of five octaves by the second half of the 18th century.

Flanders

Flemish harpsichord building went into a decline after the death of Couchet. However, some notable builders appear in the 18th century, among them De

Lin, Dulcken and Bull. They built both single and double manual instruments and double manual instruments usually had the registration 2×8, 1×4, lute. The upper manual eight foot was dog-legged. The lute stop plucked the same strings as the lower manual eight foot, thus rendering impossible a dialogue between these two registers. Some late Flemish instruments have cases of maple or oak rather than the poplar used by Ruckers.

England

Two very important instruments survive which predate the famous instruments of Kirckman and Shudi. The Charles Hayward of 1683 and Thomas Hitchcock of *c.*1700 represent the zenith of a 17th-century tradition of building and establish a standard English double manual disposition of 2×8, 1×4, and a lute stop with a doglegged upper manual eight foot. Both have thin walnut cases and short scaling. The compass of the Hayward is FF-d‴ (without FF♯) and of the Hitchcock GG-g‴. The lute in these instruments and in those of Kirckman and Shudi plucks the upper manual set of strings. This allows a dialogue between lute and lower manual eight foot. One interesting 18th-century English instrument survives with the specification arranged in the Flemish manner. This was made in 1738 and has a compass FF-f‴ (without FF♯).

Jacob Kirckman and Burkat Shudi were apprenticed to Hermann Tabel, who has been falsely awarded the honour of introducing both dogleg and lute to England. Shudi's first instrument is dated 1729 and Kirckman's 1744. Both produced single manual instruments of 2×8 or 2×8, 1×4, and double manual instruments of the established English tradition. The instruments are heavy, of oak, and often elaborately veneered. Keyboards are unique in having guide pins at the front of the key, and it is quite clear that the makers were not aiming for the same sensitivity of touch as contemporary French builders. The machine stop is an important feature of all double manual harpsichords, and many singles. In double manual instruments it allows a rapid change from full harpsichord to the lute on the upper manual and eight foot on the lower. Kirckman sometimes provided a 'Nags-head' swell which enabled the player to lift a hinged section of the lid by depressing a pedal. A superior device patented by Shudi in 1769, but also used by Kirckman, was the 'Venetian' swell. A good example of a Shudi with a 'Venetian' swell can be seen at Fenton House, Hampstead, which houses an important collection, mostly of English instruments.

France

The French builders of this period endeavoured to develop the most expressive qualities of the instrument. They moved away from their indigenous 17th-century style of building, adopting Flemish instruments as their heritage. The Blanchet workshop was established in 1686, and their technique of building was to take a Flemish instrument and make it a double manual instrument of 2×8, 1×4, with a coupler and buff stop and a compass of five octaves (see Fig. 4). This process, 'grand ravallement', was a major undertaking which involved widening the case. Great care was taken in the construction of action and keyboards so that the touch was light, responsive, and quiet. Pascal Taskin(1) married the widow of François Etienne Blanchet II in 1766. His instruments are very expressive and rather dominated by the tenor register —the viola da gamba register so beloved of the French. It should be remembered that his first instruments were built nearly forty years after Couperin and Rameau had written their last works for harpsichord. Many of his instruments are 'ravallements' of Ruckers' instruments after the principle of Blanchet. Some have a 'peau de buffle' register in addition to the basic eight foot of the lower manual. This register, in which the plectra are of a particular kind of very soft leather, produces a pleasing pianissimo. He also introduced a system of knee levers enabling the player to change registers rapidly. But this was the end of the harpsichord era—in the 1780s Taskin followed the dictates of both music and market and made his first pianos.

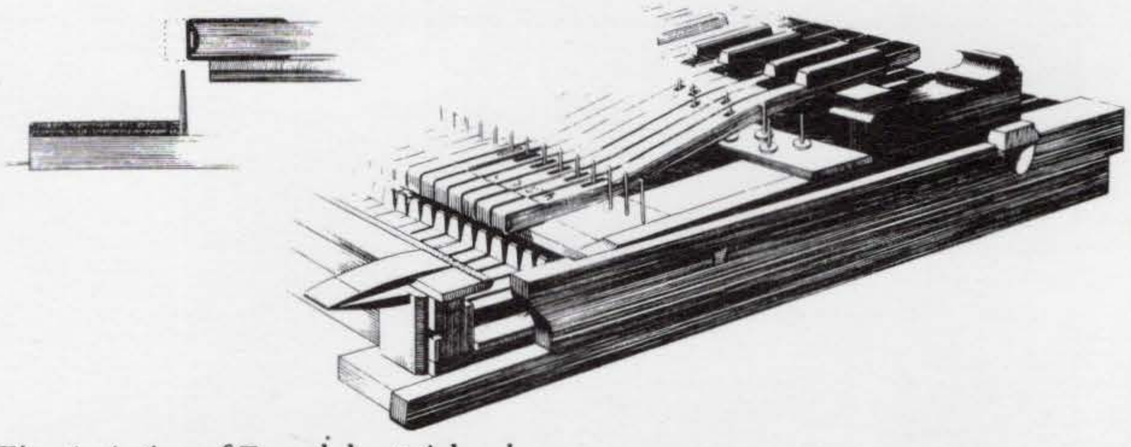


Fig. 4. Action of French harpsichord.
Left: Rear of key levers (uncoupled position) showing coupler dog and indicating motion necessary to couple manuals.
Right: Blanchet keyboards assembled. Note how the upper manual slides in a stopped groove on the inside edge of the sides of the lower-manual key frame.
Captions and drawings by courtesy of Frank Hubbard's Three Centuries of Harpsichord Making *(Harvard University Press).*

Today most harpsichordists use copies of 18th-century instruments for general recital work. Often these are copies of late 18th-century instruments which had been designed to serve new musical ideals. We should now consider more carefully the desirability of using instruments contemporary with the music that we play.

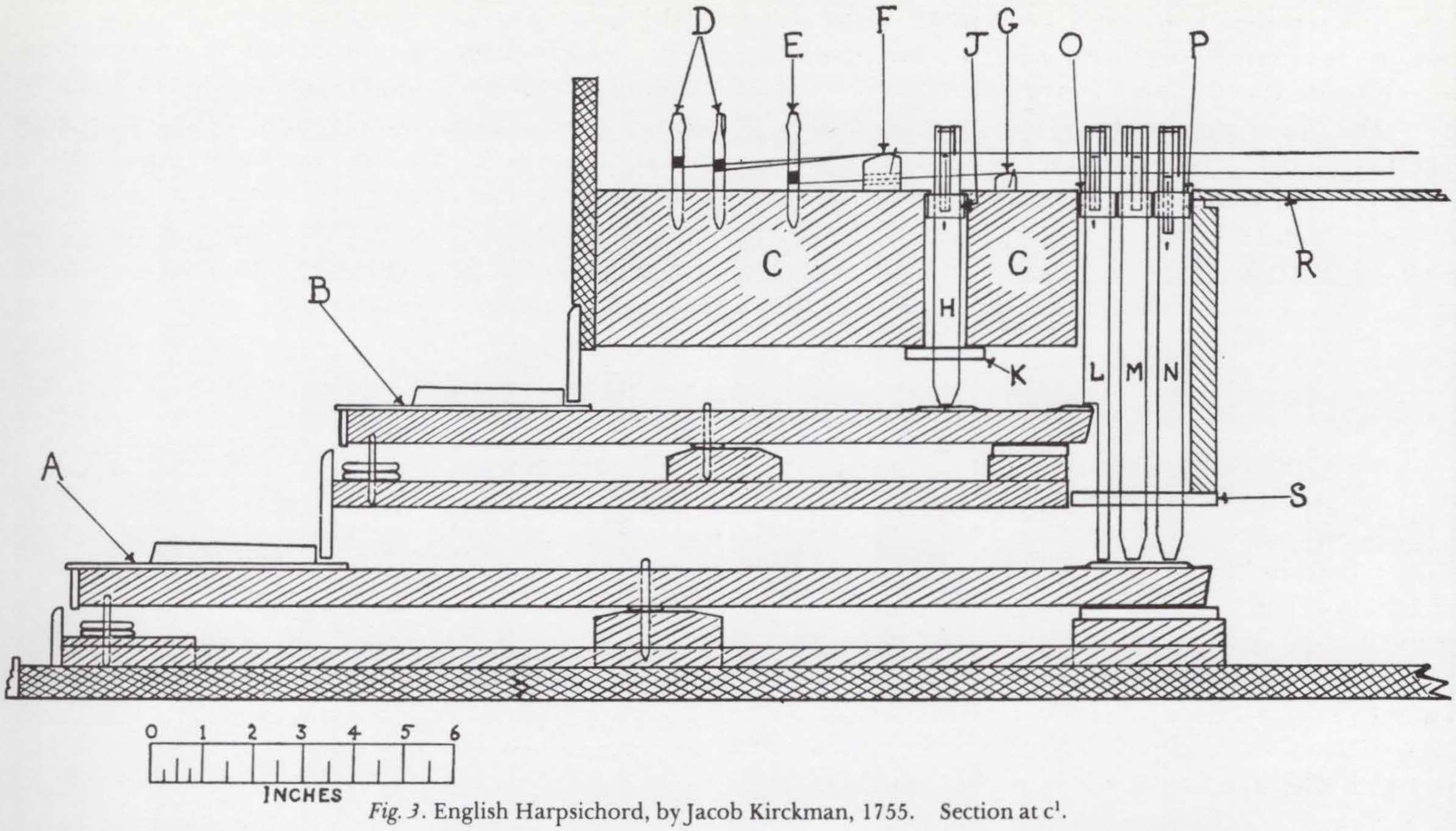


Fig. 3. English Harpsichord, by Jacob Kirckman, 1755. Section at c[1].

A. Lower manual.
B. Upper manual.
C. Wrest plank.
D. Eight foot wrestpins.
E. Four foot wrestpins.
F. Eight foot nut.
G. Four foot nut.
H. Lute stop jack.
J. Lute stop slide.
K. Lute stop guide.
L. Eight foot dogleg jack, both manuals.
M. Eight foot jack, lower manual.
N. Four foot jack, lower manual.
O. Eight foot slide, both manuals.
P. Four foot slide, lower manual.
R. Soundboard.
S. Guide for both eight foots and the four foot jacks.

This diagram clarifies technical terms used in this article and is reprinted with permission from Raymond Russell's The Harpsichord and Clavichord *(Faber).*

Below: English harpsichord by Thomas Hancock, 1720, in the Russell Collection, Edinburgh. The scaling of this instrument which has 2×8, is of the 'Italianate 17th-century tradition.
Right: French harpsichord by Colesse and Frankij, 1775-77, in a Private Collection, Paris. By virtue of its light construction, this instrument has more in common with early 18th-century instruments than with those of Taskin.

Trevor Pinnock is Director of The English Concert and a noted harpsichord soloist. His second article will guide the purchaser in his search for the 'ideal' instrument.

First steps towards playing the cornett—1

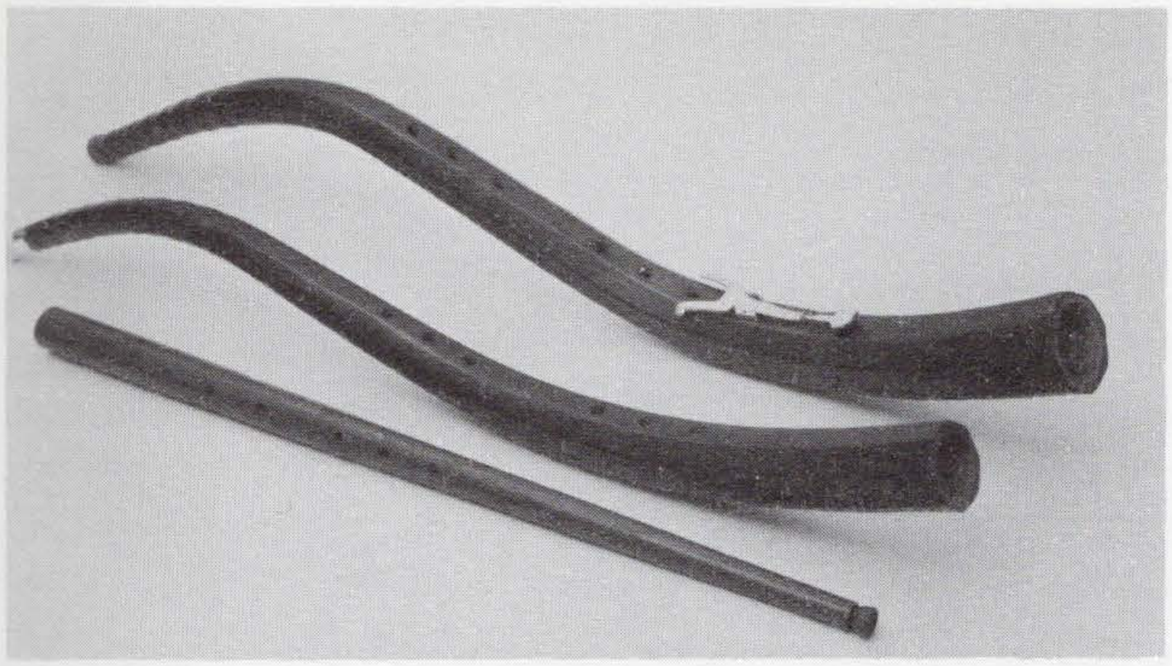
CHRISTOPHER MONK

Many of the difficulties that occur with cornetts arise from sheer unfamiliarity with what they are and are able to do. There is little sense, for example, in starting with the notion that they are just a primitive sort of brass instrument, or that a tone like a rook with a sore throat does them any kind of justice. The cornett is a fully developed instrument in its own right, with its own special character and capacity for expressiveness, and it lies somewhere between the distinctions of modern brass and woodwind, but belongs fully to neither group.

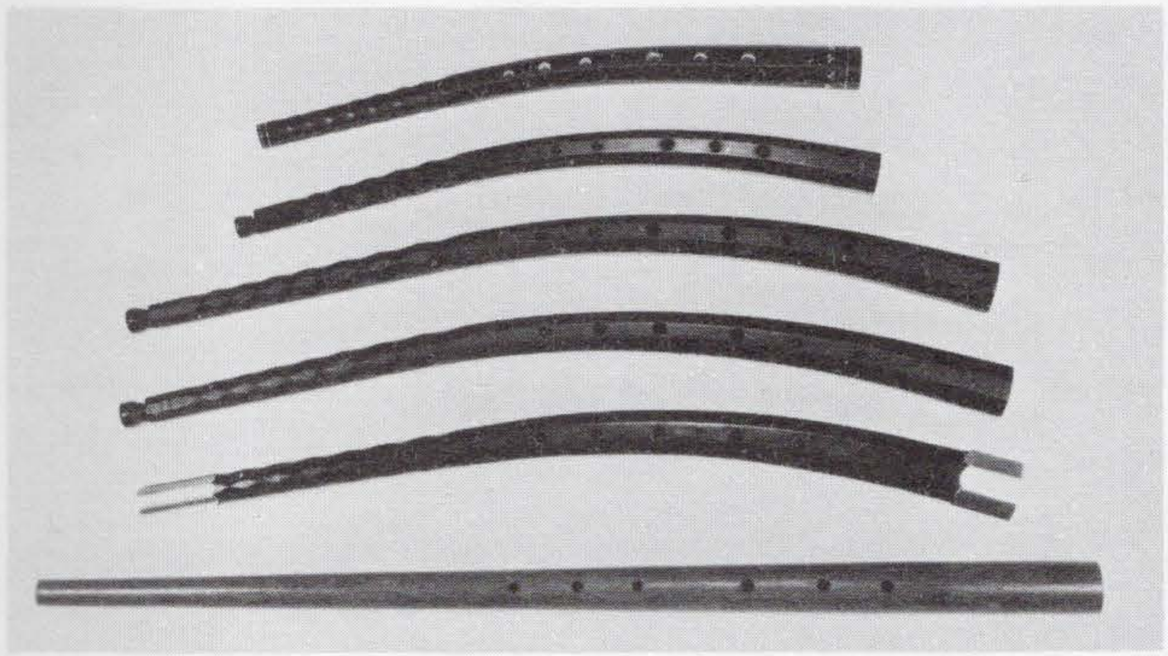
The very first steps then must be to make sure that the worst sort of misconceptions are swept up. Numerous recordings exist so there is no difficulty in discovering the sound and sampling the technique. A helpful selection would be Susato's ronde 'Pourquoi' on RESL 1; Lescurel's chanson 'A vous douce debonaire' in (EMI box 86301) *The Art of Courtly Love*; Schmelzer's sonata 'La Carioletta' on SAWT 9563; Praetorius' 'Resonet in Laudibus' on CSD 3761; Coperario's Suite on ZRG 601. All those records carry other admirable illustrations of how the cornett can and should be played, and there are many others to choose from. The sound has an undeniable beauty of its own, whether it is the evocative singing style of some players, or the more exuberant brilliance of others.

The examples all feature the curved treble cornett, or cornetto, though in the chanson a tenor cornett, or lysarden can be heard as well. That should not obscure the fact that the term 'cornett' represents a whole family and not a single instrument. Most of them have qualities that distinguish them from each other by more than just pitch, size and shape. The kind heard on the recordings is the one that was, and is, most commonly heard. A beginner who is finding one variety discouragingly difficult may be encouraged to know that others exist which might possibly meet his needs and capacities better. An experienced player may be glad to discover he has a choice of alternative voices. As the family flourished in an age which made no doctrinaire demands about standardization and uniformity the multi-lingual terminology tends to seem a bit confusing. It's really quite simple to grasp if you realize that there were three species with obvious differences in construction. The commonest is curved ('half way between a recorder and shillelagh'), with an octagonal section, and has a diamond pattern cut into several inches of the narrower end. A few were made from ivory or horn but 90% were carved out of two halves of wood. Because of the glued joints running the length of the instrument which might easily spring a disastrous leak, the whole was covered with black leather, which also gives a comfortable grip. The mouthpiece is made separately and fits into a socket, which provides a slight means of tuning as well as making it possible for a player to use whatever mouthpiece suits him best. So a cornett described in any language as bent or curved ('curvo', 'torto', 'krumme'), or black because of the leather ('nero', 'schwarz') is this kind. Where no adjective is used to describe a species this one can usually be assumed.

Some makers preferred to use a lathe instead of carving tools. The instrument produced this way obviously could not be curved or octagonal, or easily be decorated with a diamond pattern. It still had a separate mouthpiece like the 'cornetto curvo'. This and the internal measurements gave it much the same sound, but it was straight ('diritto', 'gerade'), round in section and did not need a leather covering, so it was 'bianco' or 'gelbe'. These were not very common and the straightness meant that it was very difficult to produce tenor instruments with fingerholes that could



Two cornettini (one with mouthpiece and one without), 3 cornetti (two with mouthpiece, one without) and a mute cornett



Tenor cornett, or lysarden, with key, tenor cornett, or lysarden, without key and a cornetto diretto

be covered, at a time when keys were used very sparingly.

As well as the 'curvo' and the 'diritto' there was the 'muto'. The distinctive feature of this is the mouthpiece. The whole thing is turned on a lathe too but the mouthpiece is made as an integral part. The pattern of the mouthpiece results in a much more smooth, velvety, flute-like tone. The Germans called it 'stille'.

Each of these three species 'curvo', 'diritto', 'muto', was made in various sizes. The Italians have a useful word 'cornettino' which conveniently describes the size equivalent to a descant recorder. Their word 'cornetto' too has been generally adopted for the equivalent of the treble recorder. The tenor cornett is usually called just that, though the term 'lysarden' (lizard), occasionally used in Tudor England, is worth preserving, not only because it is picturesquely descriptive of the S-bend, but because it associates readily with the serpent whose sound the tenor resembles.

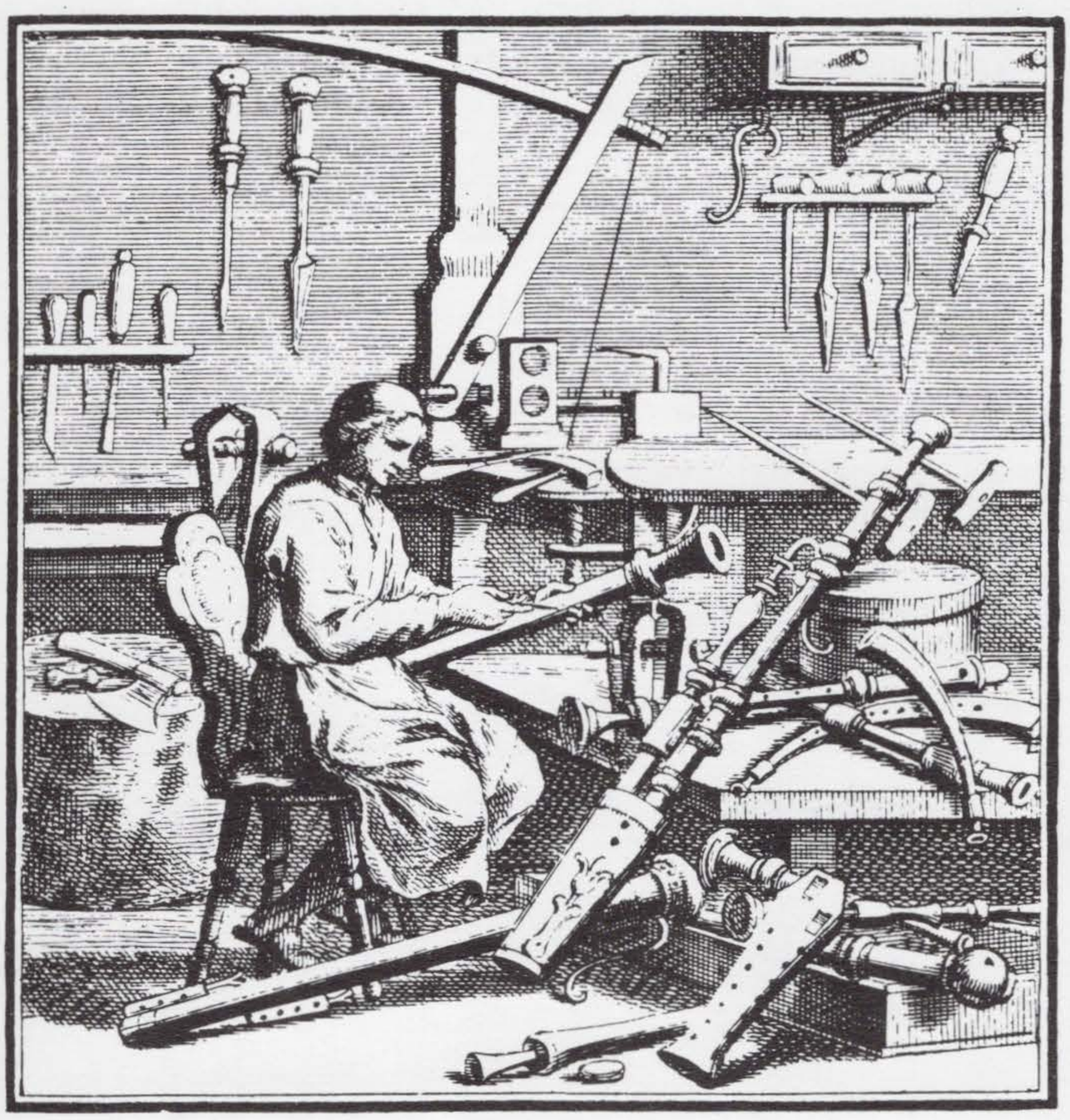
Broadly speaking, the cornettino has a bright, childlike quality, a bit difficult to control in purely solo work but very satisfactory with ensembles of voices or instruments. It is possible to use it with a cornetto mouthpiece which modifies the sound, but has the advantage that a player can interchange cornetto and cornettino readily. The smaller mouthpiece is not so successful in the bigger instrument. The cornetto has a wider range and potentially greater expressiveness. For this reason complete mastery is harder perhaps, but it has great use and possibilities long before this is achieved. The tenor is not normally a solo instrument at all. It is invaluable for filling an awkward gap in instrumental ensembles and has a remarkable capacity for picking up, or transforming the timbre of voices even when scarcely audible itself. Praetorius' comment about 'rough and hornlike' tone (sometimes rendered as 'bullocky' though it really seems to refer to the strained sounds of the folk cow-horn's lowest notes) is often quoted, while the use it had in much admired music establishments like the Chapel Royal in Stuart times is overlooked. One imagines he was a bit unlucky with certain players he knew.

One great source of confusion is the terminology for describing the exact pitch of the various sizes. Museum practice is to describe the pitch as being the lowest note that sounds when all the fingerholes are closed. For most wind instruments this is perfectly sensible. A descant recorder for instance will probably give you c''. Take the fingers off one after another and the scale you get is very close to C major (the f'' needs correcting to bring it quite into tune). So the lowest note and the primary scale coincide. The same is true of recorders in f' and so on. Unfortunately this just doesn't apply to 99% of cornetts. A cornettino, for example, will probably give d' as its lowest note, but take the fingers off in turn and you have seven-eighths of the scale of C major. The cornetto will probably give a' as its lowest note, but taking one finger off after another gives you seven-eighths of the scale of G major. The reason why this happens is that it is characteristic of all the cornett family to have the player use his lip to obtain the lowest three notes, c', c♯ and d' on the cornettino, and g, g♯ and a' on the cornetto. The result, if you are not careful, is that while you have a 'recorder in C' with a primary scale of C major, a 'trumpet in B♭' with a primary scale in B♭, a 'horn in F' with a primary scale in F, you have the pointless and misleading anomaly of a 'cornettino in D' with a primary scale in C and a 'cornetto in A' with a primary scale in G. When one is going to buy and play an instrument one wants to know the primary scale, and maintaining the logic of a cataloguing system devised long ago is an irrelevance. So if the primary scale is G major, it is nonsense to refer to anything but a cornetto in G, and so on.

Part Two will follow in the July issue

Woods used for woodwind instruments since the 16th century—1

MICHAEL G. ZADRO



Christoff Weigel, Nuremberg 1698, 'The Woodwind Maker'

In any discussion concerning wood, it must be kept in mind that the same species of tree growing in soils with differing chemical constituents will, at varying elevations, humidity and rainfall levels, sunshine and temperature modulations, exhibit in many cases markedly altered characteristics in regard to tree size, weight, density, colour, grain pattern, surface texture and lustre, plus the percentage of sapwood to heartwood.

When a species of wood is in question, microscopic analysis of cellular structure and the manner of cellular linkage coupled with a breakdown of chemical components provides the only positive means of identification. The slightest hesitancy on the part of an owner or institution in providing a sample specimen removed from an instrument for such purposes is more than understandable. Some catalogues of instrumental collections offer no identification of woods. Other publications of this nature do so without the specialized knowledge required and some identifications are undoubtedly incorrect.

Part I
Historical Survey

One of the earliest mention of woods used for woodwinds is to be found in Marin Mersenne's *Harmonie Universelle* (Paris, 1636) but believed by some scholars to have been compiled at least ten years earlier. Mersenne writes of the flute in particular, but his statements apply to all the wind instruments of his and of an earlier time, as extant examples in major collections amply demonstrate. He says 'It is customary to choose wood of beautiful colour, that will bear a high polish, to the end that the excellence of the instrument may be combined with beauty of appearance, so that the eye may in some sort participate in the pleasure of the ear'.

Such instruments included the wide bore renaissance recorder, the cylindrical flute and file, the curtal, the curved and mute cornett, shawm, crumhorn, sordone, racket and doltzflöten (recorders made to be held like flutes). Mersenne mentions plum and cherry and other woods that may be easily bored and turned but it is boxwood primarily that is most frequently employed. Pearwood and ebony are also found and maple was used for the larger instruments. Looking back much further in time, it is interesting to note that Pliny, Virgil and Ovid all made references to boxwood as being used for lathe turned objects and musical instruments. The winds of the 17th and 18th centuries, unlike their consort predecessors of the 16th

century, are physically distinguished by alterations in bore profiles and in some cases by elaborate exterior configurations. They also exhibit the jointed construction introduced by the Hotteterres sometime during the middle of the 17th century, a period unfortunately marked by a notable lack of documentation. These instruments included the 'baroque' recorder, conical flute, oboe, the true bassoon and somewhat later the clarinet of J. C. Denner, and in due course their tenor, bass and d'amore variants.

Keywork was no longer concealed by the perforated protecting box found on 16th- and early 17th-century instruments, but was now inserted and held in a channel, cut in a ring left raised during the process of turning, which ran around the body of the instrument. The ring was ultimately trimmed down to two blocks between which the key was pin mounted. Rings and blocks, however, remained in use up to the middle of the 19th century even though the use of supports such as metal saddles and pillars was growing at a steady rate. The fruitwoods such as plum, pear and cherry were used with ever-decreasing frequency; boxwood retained its primacy, with ebony becoming increasingly prevalent.

Quantz mentions *lignum sanctum*—better known today as *lignum vitae*, as being much used for flutes but nowhere has such an instrument been noted to my knowledge. Quantz was also of the opinion that ebony produced the most beautiful and clearest tone for flutes. The bores of Quantz's flutes were wider than those typical of most baroque flutes, improving the purity and roundness of the first two octaves. From the mid-18th century on, boxwood, maple, pear and apple were stained occasionally with dyes or acids to simulate darker woods, a practice both condemned as barbaric and disfiguring by some and commended by those who felt it increased the surface richness of the wood in question. The acid treatment was also believed to harden the surface of the wood.

After the first two decades of the 19th century the 'elegant' tropical woods such as violet wood (later to be known as kingwood), the various rosewoods, cocuswood and satinwood begin to appear. Boxwood drops off as the wood most used except in the case of the cheaper instruments and maple remains in use primarily for bassoons, although some were made of mahogany. The simple nature of pin-mounted keywork typical of this period presented no major obstacles to the placement and location along the barrel of an instrument.

Some woods, however, were more susceptible to atmospheric changes than others and the condensation of breath left to remain in a bore could, and often did, deform the bore and warp joints to the point where note and octave relationships were seriously impaired. Such deformation also produced splitting due to unequalized stress patterns being set up in the cellular structure of the wood, Quantz's preventive admonition of swabbing the bores with almond oil notwithstanding. Boxwood, always highly acclaimed for its excellent resonating properties, was notoriously subject to dimensional and structural instabilities of this sort. The English variety of boxwood, while reputedly tougher than the preferred Turkish (Asiatic) variety, has a marked propensity to warpage and was not considered capable of producing as sweet a sound.

Instruments from this period which have survived without the above defects were made from lumber undoubtedly meticulously seasoned. A once highly secretive English procedure consisted of burying wood in a mixture of soil and manure for up to twenty years and longer. It was then worked to form an instrument. This may also be responsible for the rich honey orange coloration of old boxwood instruments. The older woodwind turners attributed the superior properties of wood so conditioned to this method of preparation. Boxwood so matured is a material unlikely to be ever again available.

Early boxwood clarinets are seldom cracked to the degree found in other winds. Careful seasoning may again be responsible but it may also have been due to the care the skilled makers took in placing steel or brass wire through the danger zones where experience indicated cracks were most likely to occur. Old clarinets were occasionally made of softer woods than box such as plum, pear and maple. German makers in particular displayed a preference for maple in the construction of basset horns and bass clarinets. Maple was found to be generally unsuitable for soprano instruments due to the quantity of condensation which collected in small bore dimensions not possessing the necessary resistance to moisture, but maple clarinets in C and B flat are not unusual.

Cocuswood for many years was popular with

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English musicians and makers. It has a high resinous content which provides it with superior resistance to moisture and atmospheric changes though it is by no means immune to cracking. Boehm noted that in rare cases this resin may induce an inflammation of the skin of the lip. This is also true of instruments made of cocobolo and sometimes of West Indian boxwood (which is not a true boxwood but related to the elm family). The best grades of cocuswood were considered to derive from Jamaica with the Cuban and South American varieties rated as slightly inferior. All cocuswood is now extremely rare due to a depletion of sources. Cocuswood is heavier than boxwood but lighter than African blackwood which is now the standard material of manufacture for oboes, clarinets, wooden flutes and piccolos.

Clarinet mouthpieces have been made from ebony, cocus, glass, metal, blackwood and ebonite, sometimes known as vulcanite, a black vulcanized rubber containing a high sulphur content and some lead. Clarinets and flutes have been made of this material and Rockstro claimed it as being superior to all others for the manufacture of flutes, because of its tonal properties and dimensional stability, especially in hot and/or humid climates. Its most objectionable feature is the unpleasant green discoloration it takes on with the passage of time.

Early oboes were constructed of pear, ebony and boxwood. Cocuswood, always highly esteemed for flutes and clarinets, never found favour with oboists. Barret (d. 1879), oboist, designer and craftsman, whose pontifications were extremely influential in the mid-19th century, does not consider cocus in his *Method* of 1850 but puts forward the claim of ideality for rosewood. He was of the opinion that it produced the 'sweetest tone'. But by 1862 when his new *Method* was in print his preference had switched to violetwood —now better known as kingwood. Oboes of kingwood are exceedingly rare. This wood, when available, is usually found only in veneer form.

Early bassoons were made primarily of pear and maple, probably because of the excessive weight boxwood and ebony presented. During the mid-19th century the majority of bassoon makers preferred medium hard, porous 'geflammt' which was European maple. Almenräder (d. 1843) chose North American black maple while others selected sugar-maple with its deep brown heartwood. Bassoons made from this wood are reported to have a fine, clear tone. The firm of Heckel uses maple almost exclusively for bassoons. They have also been made of ebonite for use in tropical regions. Rosewood, ebony and African blackwood have been used but the instruments made from these woods were uncomfortably heavy and the tone derived from these denser woods was felt to be less suited for bassoons than that produced by softer, porous woods. In France, however, rosewood continues to be used.

Woodwind history of the 19th century is comprised of a series of brilliant, domineering and often flamboyant personalities, performers and craftsmen, with the latter two sometimes combined. It was also an age which witnessed the patenting of numerous inventions, features and 'perfections' which transformed what were once the relatively simple cones and cylinders of the woodwind family into highly mechanized pieces of elegant and sophisticated acoustical machinery. James MacGillivray, author of the chapter on woodwind in *Musical Instruments Through the Ages*, edited by Anthony Baines (London, 1966), properly reiterates other writers in stressing that in improved methods of construction of mechanism lies the essential departure between the woodwinds of the 18th century and those typical of the 19th century and today—'not merely in ideas about where to put additional useful keys'.

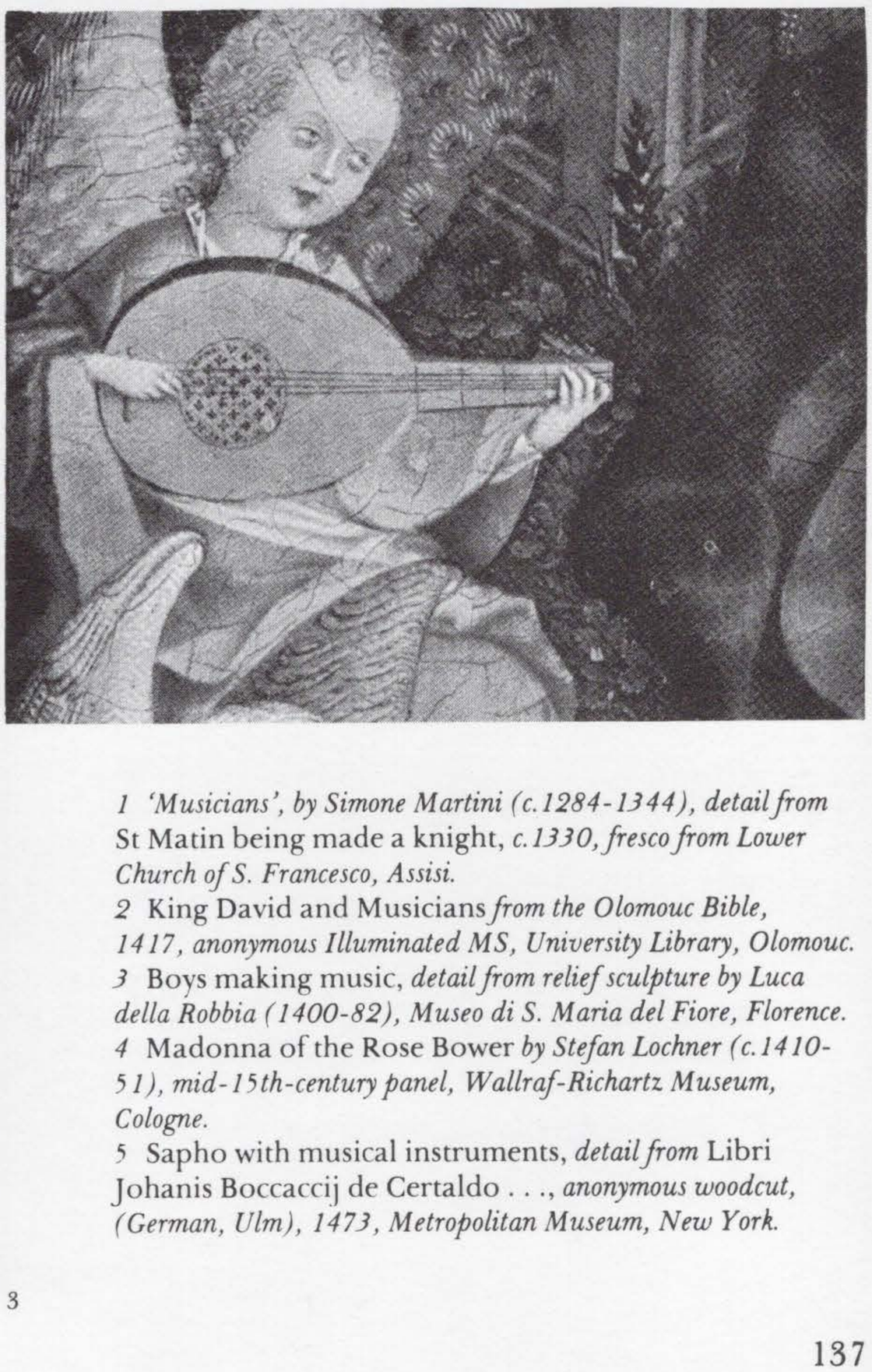
Since it is not within the scope of this article to trace the history of keywork design I shall consider it sufficient to indicate that advances such as the transmission of motion through sleeves encasing steel shafts, to which were affixed a variety of keys and rings, interconnected with clutching devices, coupled with the rotary action Buffet's needle springs made possible, all called for new and more stable woods to replace boxwood which had retained its dominant position for over three centuries of woodwind manufacture. Boxwood can warp badly enough to throw complex mechanisms completely out of alignment and make hermetic sealing of tone holes impossible.

The primary replacement woods have already been mentioned. Others included Brazilian tulipwood, partridgewood, cocobolo, zebrawood, olivewood, sycamore, and occasionally lilac and laburnum. African blackwood reigns supreme at this time for the smaller winds, maple for the larger and some use is still made of rosewood.

Some fully keyed modern boxwood oboes have been made in Germany and given the state of today's technology regarding seasoning and stabilization of wood, a reliable boxwood instrument may be possible complete with all the complexities of contemporary mechanisms.

Part Two, a description of the principal woods mentioned, will appear in the next issue.

The medieval, renaissance and baroque lute



1 'Musicians', by Simone Martini (c.1284-1344), detail from St Matin being made a knight, *c.1330, fresco from Lower Church of S. Francesco, Assisi.*

2 King David and Musicians *from the Olomouc Bible, 1417, anonymous Illuminated MS, University Library, Olomouc.*

3 Boys making music, *detail from relief sculpture by Luca della Robbia (1400-82), Museo di S. Maria del Fiore, Florence.*

4 Madonna of the Rose Bower *by Stefan Lochner (c.1410-51), mid-15th-century panel, Wallraf-Richartz Museum, Cologne.*

5 Sapho with musical instruments, *detail from* Libri Johanis Boccaccij de Certaldo . . ., *anonymous woodcut, (German, Ulm), 1473, Metropolitan Museum, New York.*

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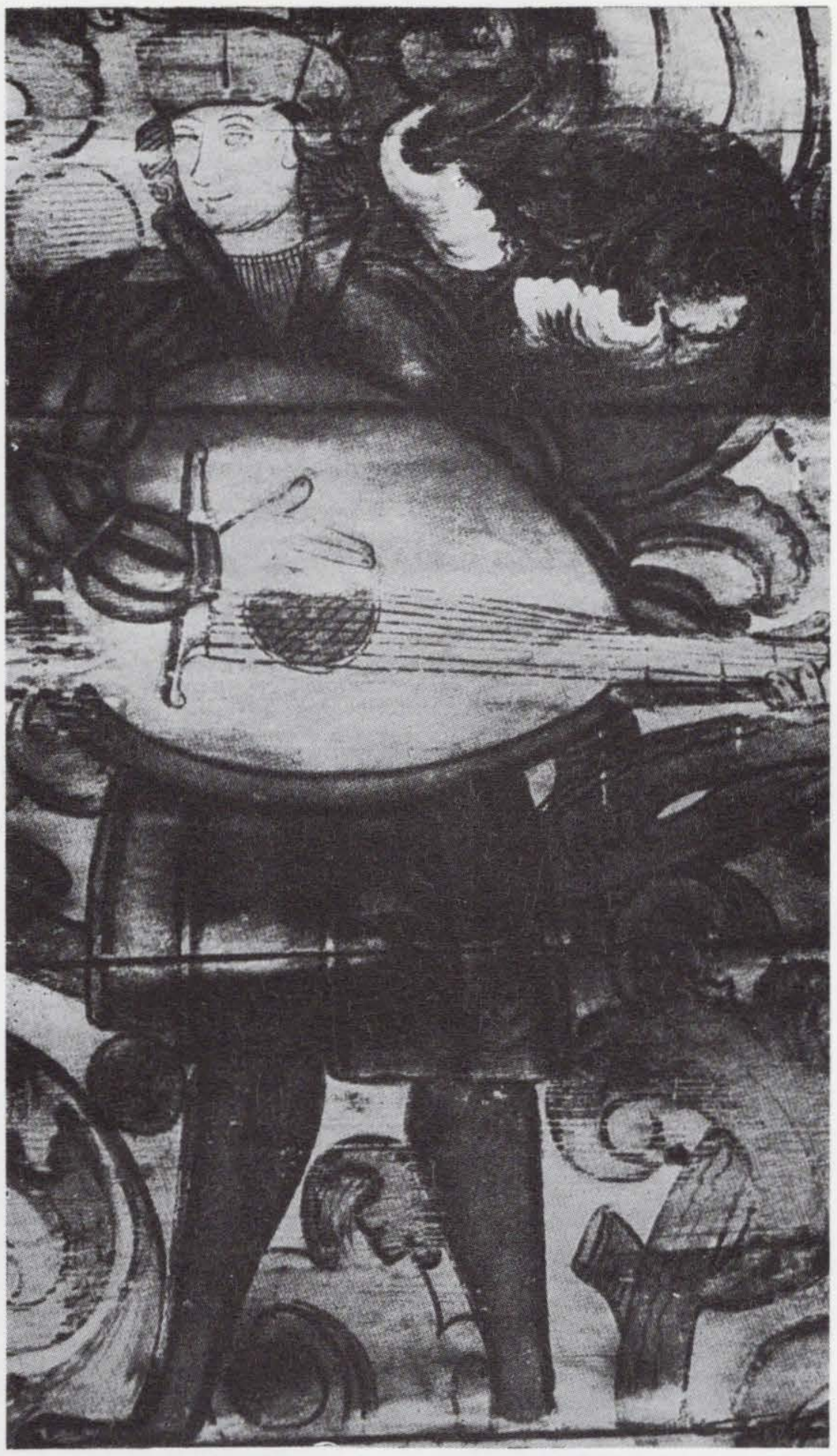

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1 Representation of the Princely Procession and Tournaments at the Marriage Festivities of Duke Friedrich of Würtemberg-Teck in 1609, by Balthasar Küchler (c.1570-?), 1611, Würtb. Landesbibliothek, Stuttgart.
2 Madonna and child enthroned with saints, *detail, by Marco Marziale, 1507, Oil on wood, National Gallery, London.*
3 Anonymous woodcut from Italian Madrigal Book, 1546.
4 Lutanist from anonymous 16th-century wall painting in a house at Beaconsfield, Bucks.
5 Anonymous woodcut from Hans Judenkunig's Ain schone . . . underweisung . . . auf der Lautten . . ., *1523, Osterr. Nationalbib., Vienna.*
6 Lutanist, detail from anonymous fresco, c.1520-30, Church of Grebién. Poland.
7 The lute player Giovanni Gabrieli *by Annibale Carracci (1560-1609), oil on canvas, 1593-4, Gemäldegalerie, Dresden.*

1 A young man playing a double-headed lute and a young woman playing a cittern *by Jan Miense Molenaer (1609/10-68), oil on canvas, c.1635. National Gallery, London.*
2 A music party *by David Teniers the younger (1610-90), National Gallery, London.*
3 'Hearing' from The Five Senses *by Gonzales Coques (1618-. . .), oil on wood, c.1655-60, National Gallery, London.*
4 Charles Mouton, lutanist to Louis XIV, *by Gerhard Edelinck (1679-1728), after François de Troy (1679-1752), engraving.*
5 Lute player and singer *by Francesco Bartolozzi (1729-1815), after Guercino (1591-1666), etching.*
6 The lute player, *anonymous, mid-17th-century tile, Coll. Stedelijk Museum, Gouda.*

Grateful acknowledgement is made to The Lute Society picture collection.

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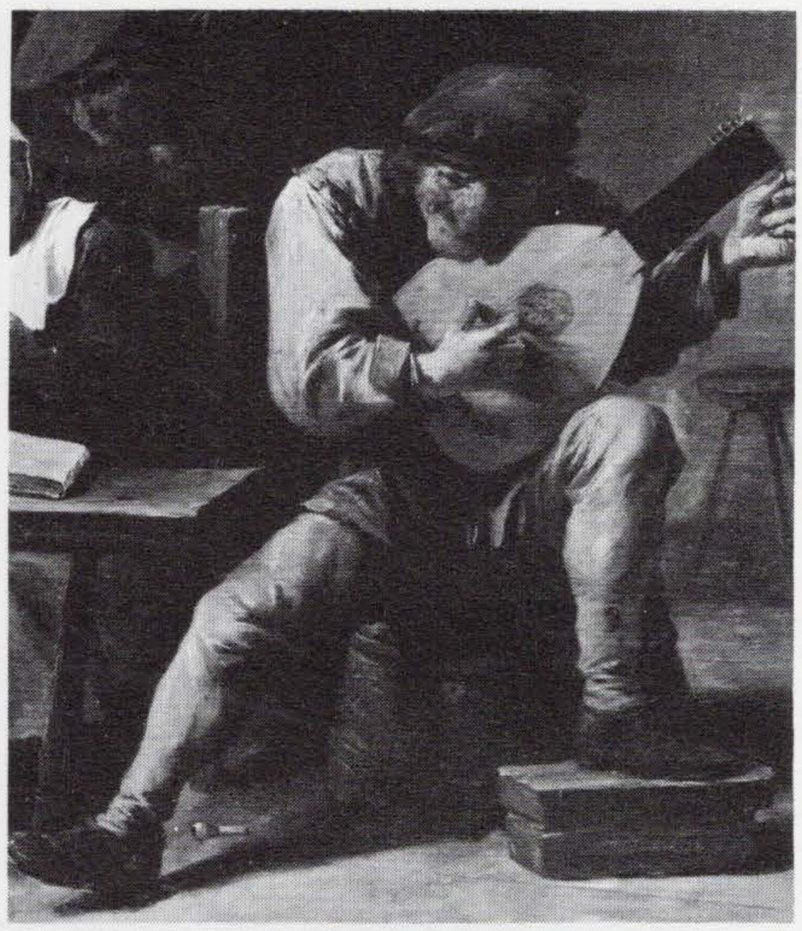

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London salerooms

GRAHAM WELLS

As some people are said to watch motor racing with the secret hope of a crash, others attend auctions with no real intention of buying but only in the hope of sensing the excitement that accompanies those rare battles between determined bidders. Their patience would have been rewarded at Sotheby's November sale when, along with other late 17th century percussion instruments, a pair of kettle drums from that period were offered. The bidding started below £500 and rose in a silent saleroom to a final price of £3,900, to be followed by that sense of relieved agitation amongst the onlookers which could perhaps be compared with the interval between the movements of a great symphony. On reflection the price may not have been so staggering; after all, the opportunities to purchase such instruments are extremely rare. It was ironical to note that the contemporary drum sticks which formed the subsequent lot went to a different purchaser for £120. The three side drums from the same Collection as the kettle drums realized £400, £340 and £280. In the circumstances these seem quite reasonable prices.

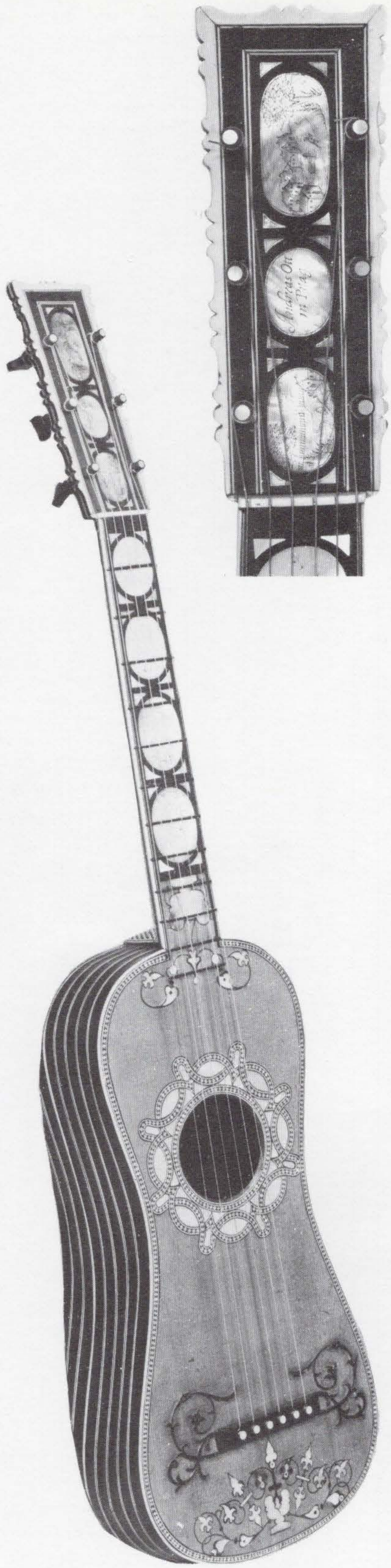
In the same sale it was, if anything, the keyboard instruments which most strongly refuted any suggestion that musical instrument prices might be levelling off. A single manual harpsichord by Jacob Kirckman dated 1749 (the second earliest instrument by this maker listed by Donald Boalch) realized £4,200. Two early square pianos by Zumpe and Buntehart (1777) and Joseph Kirckman (1792) realized £700 and £720 respectively. An extreme case of inflation was exhibited by a Viennese square piano by Johan Fritz, first purchased in a sale in April for £420, which was entered for this sale, just over six months later, to fetch an amazing £1,100.

Amongst bowed stringed instruments the major lot was a Stradivari violin of 1712 named the da Vinci. This unfortunately failed to reach its reserve and was withdrawn at £34,000. However, a violin by J. B. Guadagnini dated 1740 from the maker's Piacenza period realized a world auction record price for this maker of £16,500. Two other items of interest in the string section were a French pardessus de viole by Feyzeau of Bordeau dated 1753 and a Richard Meares bass viola da gamba dated 1677, these brought £1,150 and £2,900 respectively.

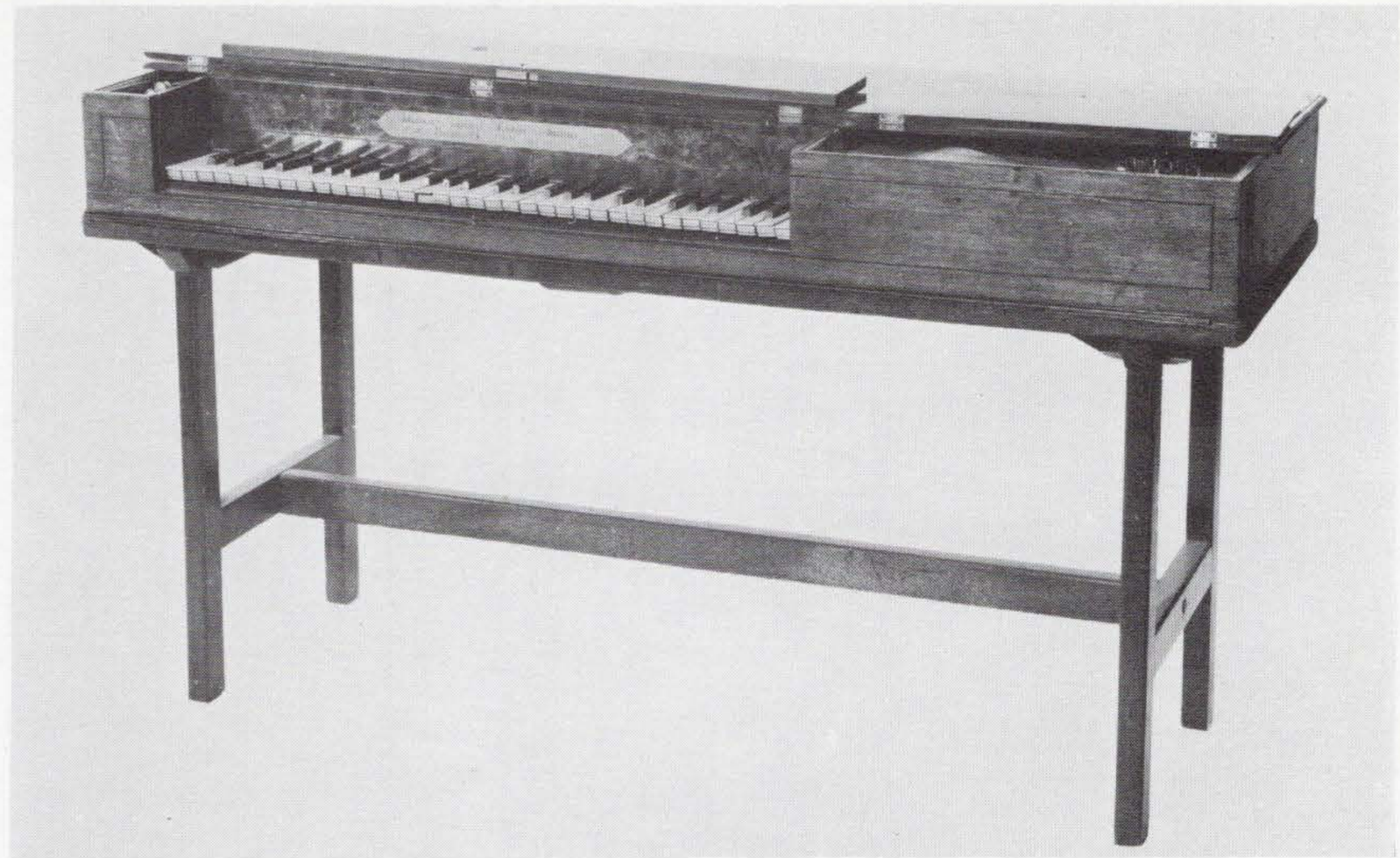
Another major sale took place in December at Christie's. In this case attention was drawn to four particularly fine early guitars. The most highly priced of these turned out to be the one by Andreas Ott of Prague which realized £3,500. It is tempting when considering this price to bring to mind the guitar by Jacob Stadler which was sold in May of last year for £10,000 (see *Early Music*, Vol. 2, no. 4), but perhaps it is more instructive to recall that the very same guitar by Ott appeared in the saleroom in June 1967 when the price attained was £650.

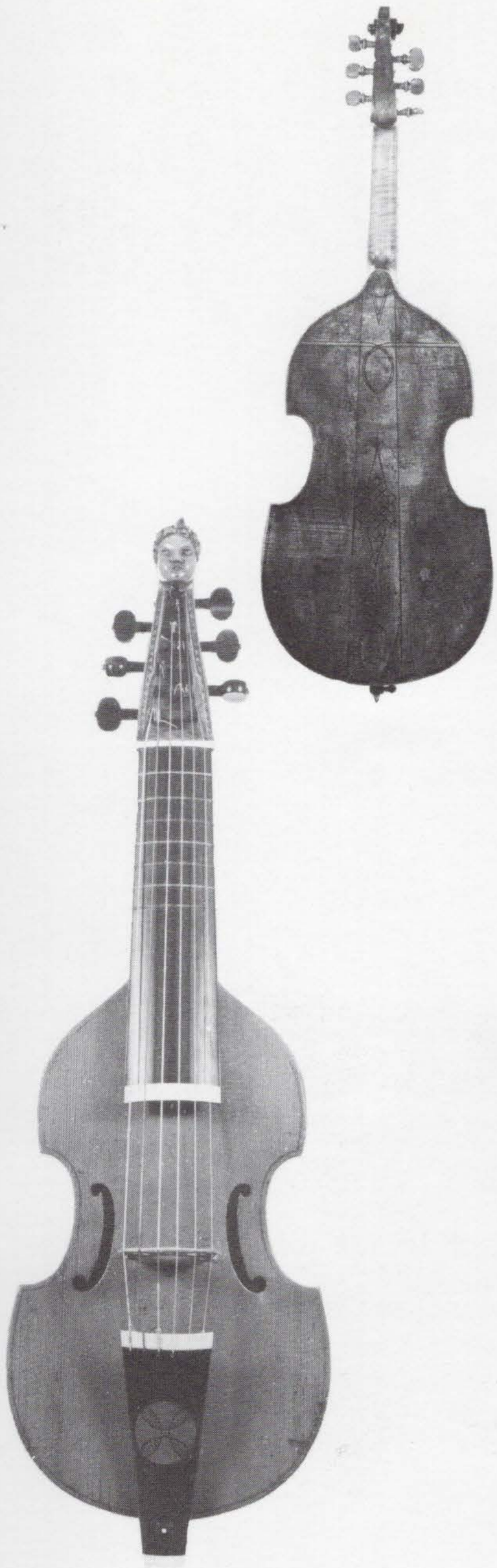
In the December sale there was a single manual harpsichord by Shudi & Broadwood dated 1775. This was the first instrument from the Shudi workshop that has appeared in the salerooms for a considerable time while there has been a steady trickle of instruments, both double and single manual, by the rival Kirckman Family. The price was £4,500.

So far no mention has been made concerning woodwind instruments in either of these two sales. This is largely because neither contained any instruments of outstanding quality although there was certainly no lack of quantity. As has been said before buyers are insisting on a much higher standard of condition than was true in the past and there are sadly few instruments that have survived the passage of time completely unscathed.



Left: A chitarra battente by Andreas Ott, Prague, 17th century and head and signature. Bottom right: a collection of German percussion instruments, principally late 17th century, from the Collection of the Counts von Giech. Top right: a square piano by Johannes Zumpe and Gabriel Buntehart, London, 1777. Below left: a French pardessus de viole by Feyzeau, Bordeaux, 1753. Below right: a bass viola da gamba by Richard Meares, London, 1677





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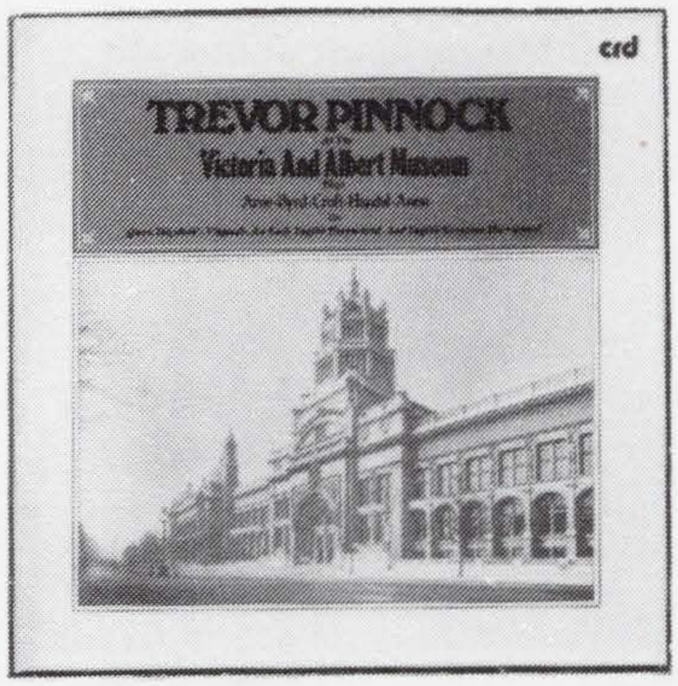

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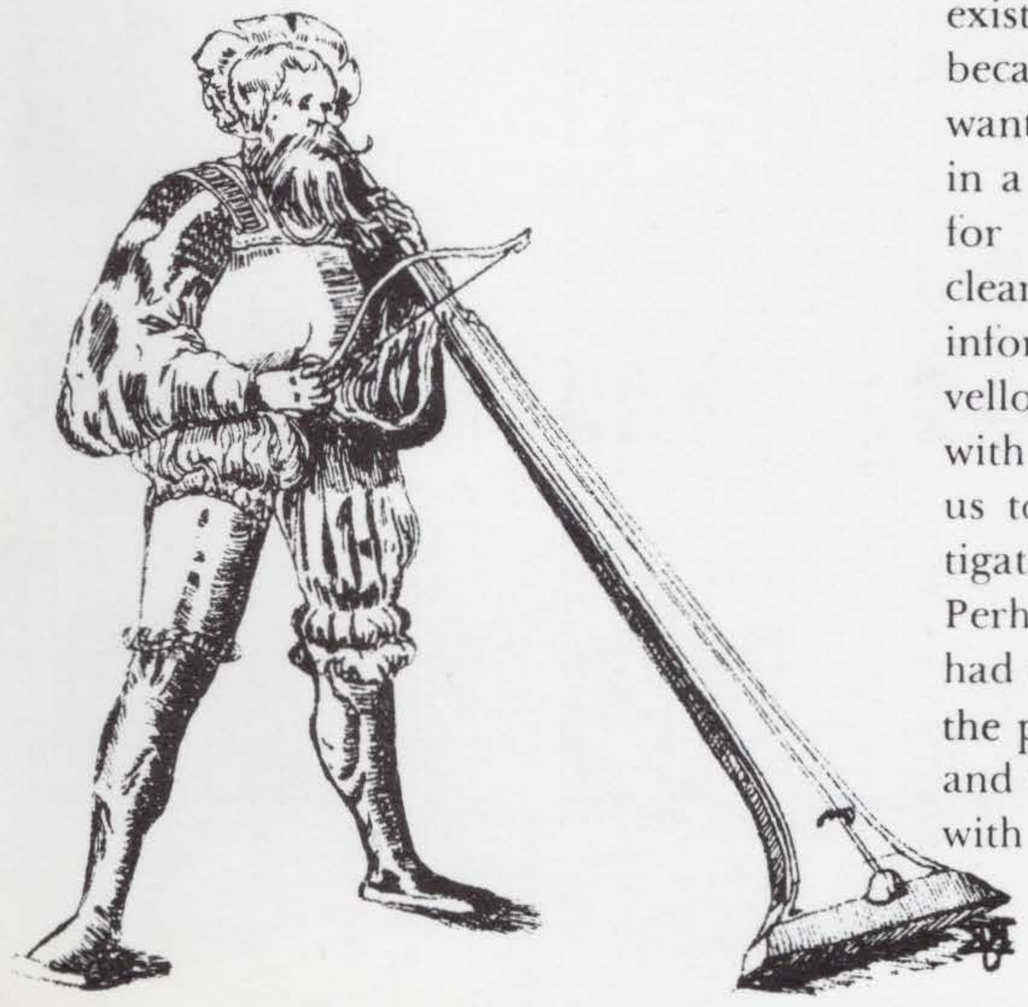
Where the wind blows

CHRISTOPHER MONK

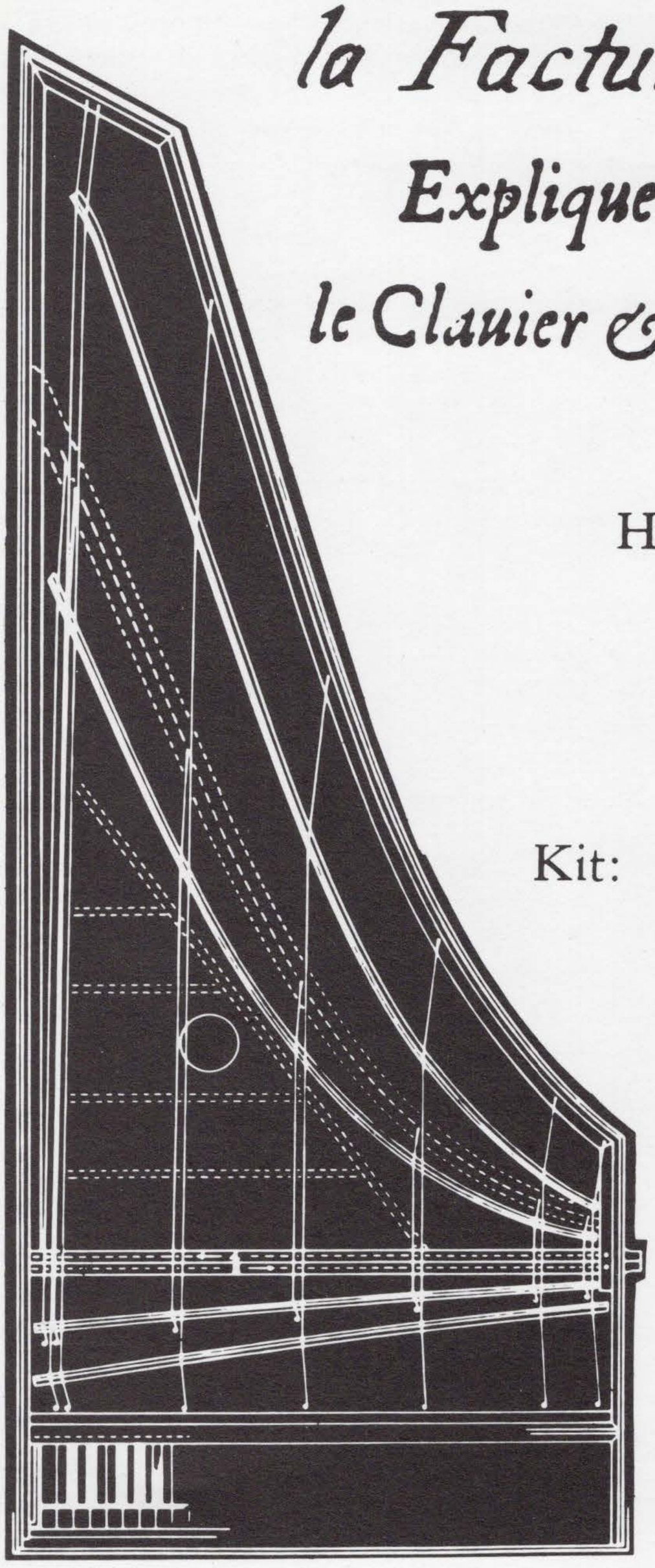


It seems today, as one reads the papers and listens to the news, that complaining has become a popular profession. Once it was a privileged preserve for the people who needed an Italian phrase book to help them with grumbles like, 'This silver is dirty', or, 'My coachman has been struck by lightning'. It even came the other morning at breakfast to my youngest daughter complaining, 'Dad, there's a St Bernard in my shredded wheat'. Our beloved old dog, Bruno, died in good old age just before Christmas and after a short, desolate time we appointed a young cousin as successor. He had just discovered there is a top as well as an underneath to a table and was having his first and, I hope, last investigation of alternative menus.

I count myself fortunate that correspondence which has built up with many parts of the world during the last few years has proved so friendly, generously informative, and appreciative whenever any small help can be given. It may just be the nature of those who are drawn to early music, for one feels sure the prevailing climate of discontent in other wider fields is sponsored by the small bands of specialists in envy, hatred and malice we have all come to recognize. It is sad, however, when letters arrive wondering why so-and-so or such-and-such has been ignored. The answer every time is that it has not been ignored deliberately. Either something is planned but there isn't space for it as yet, or more likely we just didn't know. The Register of Early Music, for example, came into existence almost exactly four years ago because there were so many people wanting to find out what was going on in a pursuit that fascinated them, and for which there was no general clearing-house for the exchange of information. It would have been marvellous if a sponsor had dropped in with a few thousand pounds to enable us to conduct a world tour of investigation and information-collecting. Perhaps one will do it now. We simply had to start in a parochial way with all the personal contacts we could muster and wait to make touch through them with their friends, and friends of friends and so on. As a result we have come to find out a good deal more about who is doing what, not only in Britain and neighbouring Europe but in North America, Australia, Yugoslavia, Japan, in fact all over the world. We don't know the half of it, but what we do know we pass on in this column, in our 'Activities' section, in the lists of names and addresses and in the lists of instruments and makers.

It would be an impossible task to write to each individual even if it were possible somehow to locate them. We have to rely on people being interested enough to keep us informed and to inform their friends and acquaintances about what we are trying to do. The language problem is already being overcome by correspondents who generously find time to tell us what goes on in their non-English speaking countries, and in some cases pass on in their own language what we can tell them. The chances are that if someone has not yet come across us, we have not yet come across them. Anyone, therefore, who is engaged in early music and would like attention drawn to their existence or activities has only to write here and we shall be glad to do what we can; it will certainly be something. Some leading players and groups have well-established contacts with as many people and sources as they want already, and expressly don't wish to avail themselves of anything more. We have to assume that any others who don't send information about themselves feel the same, all the more so if they are well-known and well-established. We may have to plead guilty to ignorance, but certainly not to ignoring.

I am grateful to Dr Denis Barbosa for a long and interesting letter about Brazil, for example. He points out that in spite of weaker musical roots than some they can boast seven professional early music ensembles performing throughout the season in the best concert halls. Audiences are excellent, standards are good and improve all the time. Roberto de Regina directs the one that is best known. This is basically a choir with an ensemble of recorders, harpsichord, virginals and lute, performing music of the early renaissance



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to the late baroque. They have existed twenty years, have toured the USA twice and made some ten records. Roberto de Regina himself is the country's leading harpsichord player and maker. The Early Music Ensemble of the Ministry of Education Radio is seven years older still and also has records to its credit. They use recorders, viols, viola d'amore, harpsichord, voices and sometimes strings; but they no longer set the standards. Ars Barroca is headed by the harpsichord player Hector Alimonda. Their oboe, flute, bassoon and cello playing (it is not clear whether they use actual baroque instruments) as well as the harpsichord are superb, though their approach is described as rather conservative and not reflecting the most recent knowledge. Banda Antiqua is a small group making a name for itself, not only with sound talent but with sound managerial skill. They perform every Monday right through the season in 'a rather fancy theatre'. The Pro Arte Music Seminar of the University has a very active Early Music Department with three satellite ensembles. Pro Arte Antiqua is a large, versatile and successful group which makes tasteful use of recorders, crumhorns, shawms, dulzians, racketts, flutes, rauschpfeif, cittern, harpsichord, portative, viols, voices and percussion. Quadro Gervandes is new and promising, giving stylish and technically excellent performances of 17th- and 18th-century music. Kalenda Maya is a small group specializing in medieval and early renaissance music.

Outside Rio de Janeiro, S. Paulo has the group Paraphernalia which replaced the Musikantiga Ensemble disbanded when Ricardo Kanji went to the Hague in 1970. Campinas, S. Jose de Rio Preto, Piracicaba also have groups, some of them amateur, as do Curitiba, Blumenau, Porto Alegre and the universities of Bahia, Brasilia and Ceara. It is not uncommon apparently to hear Bach's concerto for four harpsichords in its original scoring.

The Pro Arte Seminar in Rio de Janeiro provides teaching with regular classes in baroque flute, recorder, viols and harpsichord. Renaissance dance, introduction to lute, a Collegium Musicum and an instrument building workshop are scheduled for next year. There is a faculty of seven and up to eighty students is normal, with summer and winter courses in early music attracting heavy enrolments. Instrument making is only in its infancy, apart from Roberto de Regina's highly regarded harpsichords and virginals, though Reinaldo Lima will soon be challenging him. The Pro Arte Workshop will be producing cornetts, renaissance flutes and perhaps crumhorns. Professor Barbosa concludes by saying that perhaps all this will surprise people only slightly less than hearing that Burgundian dances are being performed by Zulus. From a countryman of Ricardo Kanji this may be a mild exaggeration.

Queen's University, Belfast, staged, during their festival of November 1974, what is believed to be the first genuine concert of early instrumental music given in Ulster by Ulster residents. Its success has led to its repetition and invitations to arrange more elsewhere. The group, Musici Reginae, headed by David Crookes, is delighted to have achieved something worth reporting among the bombs and bullets. They have also made a promising start on making instruments. One of their recorder players is turning out his own, a craftsman in the Aeronautical Engineering Department has been persuaded to set his hand to crumhorns and racketts, and the leader is making gemshorns. They look forward to a day not too far distant when this will prove to have been the origin of a permanent professional group.

Another noteworthy group has just issued its first recording (BIS LP 3A, Narvavagen 29, S 114 60, Stockholm, Sweden). Joculatores Upsaliensis has been playing since 1965 and includes two museum directors, which must be the surest way of obtaining all the right data for instruments. They have 'a free-wheeling style' and a wide variety of wind as well as percussion and strings, including the hammer dulcimer which they use extensively and effectively.

Talk and symptoms of recession cause some worry to makers, but they don't seem to be sinking or complaining. At the end of March 1975 a month-long exhibition, 'Bay Area Makers of Early Musical Instruments', held in conjunction with two University Extension workshops on 'Care and Repair of Fretted Instruments' and 'Classical Guitar Construction', was planned at San Francisco Extension Center Art Gallery to present the work of twelve selected craftsmen. The planning is also in hand for the biennial Early Music Instrument Exhibition in London to take place at the Royal College of Music 11-13 September 1975. It is hoped that even more than the fifty or so makers of the 1973 exhibition will be represented, and overseas exhibitors will be welcome. Anyone interested should get in touch with Richard Wood, The Early Music Shop, 28 Sunbridge Road, Bradford 1, Yorkshire, England. It is good to learn that one of several timber banks which came under discussion at that 1973 exhibition feels it is nearing take-off. The Clerkenwell Green Association (27 Old Street, London EC1) held an inaugural meeting of its Timber Bank in October last and had its first consignment of lute/guitar soundboards, backs and sides to offer in November. Mature stocks take time to build up so there will be little available for at least twelve months. A few generous gifts of trees from gardens and estates have already been made, and land has been found for storing these and any more that may be offered. With the certainty of shortages lying ahead, one wishes the scheme every success.

Building a portative organ

I am anxious to try and build a portative organ and have been given a copy of Karl Bormann's *Heimorgelbau*, which I find impossible to follow. Can anyone put me on to a translation of this work, or possibly a set of plans which they have found satisfactory?

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Above is a selection from the Dover list distributed in the UK by Constable & Company Ltd., 10 Orange Street, London WC2H 7EG.

Book reviews

The Instrument Catalogs of Leopoldo Franciolini

EDWIN M. RIPIN

Music Indexes and Bibliographies No. 9 (George R. Hill, Gen. Ed.)

Joseph Boonin, Inc., Hackensack, New Jersey (U.S.A.) $15

The gentle art of faking works of art and decorative objects has a long and dishonourable history stretching back at least to those unscrupulous Roman purveyors of imitation Hellenic sculpture to the newly rich. However, except for the trade in bowed string instruments, which seems to have been rife with hanky-panky of various sorts since even before the decline of the Cremonese masters, sharp dealers in other types of musical instruments have hardly found it worth their while until comparatively recent times to engage in serious deception. Until a few years ago, when auction prices of instruments at last took off in pursuit of those set by other sorts of precious things, it simply did not pay to go to the trouble of faking an Italian 17th-century harpsichord or a French 18th-century oboe. At worst a bit of decorative 'tarting up' might be indulged in, a fanciful attribution or an association with an historical personage might be attached to the instrument by a dealer. Certainly the *soi-disantes* harps of Marie Antoinette must be almost as numerous as the houses in which Elizabeth I or George Washington are reputed to have passed the night.

Leopoldo Franciolini was a Florentine dealer in musical instruments who dealt in genuine articles, quasi-forgeries and shameless fakes in the years just before and after the turn of the century. According to Edwin Ripin, he is 'the only really large-scale forger of all kinds of old instruments whose identity is presently (*sic*) known'. To be sure, Raymond Russell in his historical study of the harpsichord and clavichord necessarily referred to Franciolini and gave a partial list of keyboard instruments offered by him for sale in an appendix to that book. There may have been the odd reference to him here and there, but the Ripin monograph is the first documented study of Franciolini's wheelings and dealings. The author has assembled all the available evidence and, thanks to modern photolithography, offers it in facsimile. Indeed, there is really very little from Mr. Ripin's own expert hand in this volume, a scant dozen pages of introductory matter and notes. But he has organized the material very logically and provided the essential commentary with characteristic thoroughness and, perhaps, just a trace of pedantry.

The facts speak eloquently enough for themselves. Essentially they consist of seven surviving printed catalogues issued between 1890 and 1908, a pair of manuscript lists preserved in the archives of two museums, and reproductions of 49 photographs and five drawings of instruments plus a few facsimiles of labels. By way of appendix material we are presented with the official record (in Italian and English translation) of Franciolini's trial and conviction for criminal fraud in 1910, which effectively put an end to his business activities. Finally two items from the *Zeitschrift für Instrumentenbau* (a journal founded by Paul de Wit, himself a somewhat dubious collector and dealer in musical instruments) recount how the Heyer Collection in Cologne was almost hoodwinked by Franciolini, and how after the merchant of Florence had been ordered to pay full restitution and costs—the gaol sentence was suspended—his son and son-in-law tried to dispose of some remaining stock in London.

All this tale makes a good 'whodunit' but there is more to it than that. Much of the merchandise sold through Franciolini was unquestionably genuine. In the case of keyboard instruments, the category into which the most important ones fall, very often a plain old instrument was decked out in new and more colourful garb, provided with an elaborate outer case or lid painting, placed on a hideous elaborate stand and, worst of all, garnished with an inscription often incongruous, frequently risible, almost invariably garbled. Thus, for instance, a patently Italian harpsichord would be signed 'by' a Flemish maker. Whoever was in charge of the inscription department

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Edited by PETER KENNEDY

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CASSELL

could hardly have passed his 'O level' Latin examination, and was compulsive about attaching particular years to the names of certain makers. A spurious signature by Alessandro Trasuntino would be dated 1537 and one of Giovanni Antonio Baffo 1581 with dogged uniformity. On occasion an entire instrument would be concocted out of bits of this and that. A small tabernacle, for instance, would have some unlikely strings and bits of keyboard added to it, and *ecco*, there was a clavicytherium: this acoustical monstrosity would then be adorned with the arms of an ancient royal, papal or noble personage supposed to have 'commissioned' the piece, and signed with a *nom de fantaisie* such as Petrus de Paulus. (This instrument is now in the cellars of a famous collection with which I am personally familiar.) The immediate harm was possibly trivial — Franciolini's prices were remarkably low — but the evil wrought to the scientific study of musical instruments was enormous and far-reaching.

It is gratifying to note that by no means every contemporary connoisseur and collector was taken in by the previous dealer. Mrs Crosby Brown, for example, the patroness who established the great instrument collection of the Metropolitan Museum of Art, caught on rather sooner than most. Herr Heyer and his curator, the great music historian Georg Kinsky, were not deceived for a moment by the load of spuriosities emanating from the Franciolini studio and peddled through a Florentine nobleman and bibliophile. They were especially shocked by the clumsiness of the forgeries and 'restorations': celluloid for ivory and tortoise-shell, pinchbeck for gold, a 'keyed and stringed' sewing box christened a 'virginal', to cite but a few examples. It was their complaint which led to the criminal proceedings which brought the wily Leopoldo to book.

It would be invidious to mention the specific Franciolini instruments now in major collections. The curious can work the names and locations out for themselves using the Ripin monograph, the standard *catalogue raisonné* of keyboard instruments by D. H. Boalch, and as many picture books and museum guides as can be assembled. By now practically all the preposterous ones are hidden from public gaze. For some specialists, Mr Ripin's little book will be indispensable as an aid to their sleuthings. For the general reader the price will be an obstacle. It may seem high for a quarto paperback composed on the typewriter and printed by offset with muddy illustrations. But one shudders to think of the cost if it had been published as an 'art book' for the coffee table market!

HOWARD SCHOTT

Francisco Correa de Arauxo
CHARLES JACOBS
The Hague: Martinus Nijhoff
37.50 guilders

Francisco Correa de Arauxo, a neglected early 17th-century Spanish composer, possibly of Portuguese origin, published only one volume of music, the *Libro de tientos y discursos de música práctica y theórica de órgano, intitulado Facultad orgánica* (in 1626 and not 1636 as Jacobs states on p. 4 of his monograph), a collection of keyboard pieces, principally tientos, that reveal a highly invididual and colourful musical personality. Although the *Facultad orgánica* is available in a modern edition made by M. Santiago Kastner as volumes 6 adn 12 of the series *Monumentos de la Música Española* (an edition that is not quite as incomprehensible as Jacobs would have us believe), Jacobs' brief monograph is the first to be devoted to the composer. It is rather a pity, therefore, that the author has restricted his remarks so exclusively to the admittedly valuable and interesting treatise on modes, dissonances and performing practice that serves as preface to the music itself. Perhaps Correa's music merits Jacobs' claim that it is 'equal in interest and beauty to that of such better-known composers of his time as Bull, Titelouze, Gibbons, Sweelinck, and Frescobaldi', but I wish that he had taken the pains to argue his case and to persuade us of the truth of that view, since he knows the music so much better than we do. The eight complete compositions by Correa included in the monograph certainly whet the appetite with their surprising harmonic eccentricities, their sometimes flamboyant figurations, and their formal discursiveness; and these hors d'oeuvres should encourage us to study and play the composer's complete works.

Jacobs is not only diffident about characterizing Correa's music in a way that makes it vivid to the reader and that makes the composer's historical position clear, he is also reticent in explaining precisely how Correa's preface differs from other similar treatises of the period, what it offers that is genuinely new, and how it expands our knowledge of the correct manner to perform—and indeed to think about—music from the late Renaissance and the early Baroque era. For the most part Jacobs is content merely to describe some of the things Correa wrote about tempo, proportions, modes, dissonance, ornamentation, fingering, registration, and the like, and so he misses his chance to make a strong case for the composer's importance and the value of his achievements, a case that I am sure could be made. Moreover Jacobs' prose sometimes leaves ambiguities in the reader's mind that could have been avoided by more merciless editing. To take one example, Jacobs seems to say, on p. 29, that Correa wrote three kinds of tientos: (1) those that begin with imitation and continue with free toccata-like music, (2) those in which imitation and toccata-like sections alternate, and (3) those that are wholly contrapuntal. And he seems to contrast Correa's tientos with those by Cabezón which are wholly contrapuntal. The reader is left wondering precisely how categories 1 and 2 differ, and whether Correa's entirely contrapuntal tientos are to be distinguished from Cabezón's in some important generic way.

My critical remarks, however, should not obscure the real value of the book. In concentrating on Correa's views about the classification of music, compositional technique, and performing practice, Jacobs helps the English-speaking reader gain access to a valuable store of information that every performer of baroque music as well as

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critics should know about. Jacobs does interpret Correa's remarks about the relationship between tempo and mensuration signs, and his conclusions are both provocative and enlightening. He includes facsimiles of the title page and of several pages of tablature from the *Facultad orgánica*. His choice of eight compositions by Correa shows musical insight. And the selection of these pieces—and in fact the very act of producing the monograph—furnishes an intriguing introduction to Correa and draws our attention to a composer who surely deserves a better hearing than he has had.

HOWARD MAYER BROWN

Giovanni Gabrieli
DENIS ARNOLD
Oxford University Press £1.80

From today's potted music histories and gramophone recordings Giovanni Gabrieli emerges as the author of the 'Sonata pian e forte', a handful of modest canzone and ricercari and a number of sumptuous polychoral motets, played and sung to advantage by ringing modern brass (indeed brass bands) and large choirs placed at opposite extremities of enormously resonant buildings. This distinctly limited view is clearly an injustice to a sophisticated and subtle composer. Carl von Winterfeld's classic monograph *Johannes Gabrieli und sein Zeitalter* appeared as long ago as 1834 and subsequent scholarship has naturally produced a considerable amount of background material against which Gabrieli's achievement can be reassessed. In recent years the American Institute of Musicology has not only issued a substantial biography (Egon Kenton's *Life and Works of Giovanni Gabrieli*, 1967) but has also embarked on a complete edition under Professor Arnold's supervision. For those without easy access to these scholarly volumes, this new short study provides an informed and rounded picture of the composer in a most approachable form.

The series *Oxford Studies of Composers*, to which this new volume belongs, imposes no rigid format on its contributors and demands only that the emphasis be 'on the music itself, biographical data being kept to a minimum'. Some have settled for a preliminary sketch of the composer's life, followed by a critical survey of the music, category by category—an approach which can make for a certain dryness. Denis Arnold modifies this scheme slightly, beginning with a section on 'The Early Years' and ending with 'The Verdict of Posterity', but by constant reference to Gabrieli's working environment manages to create the impression of a continuous biography. This broad approach, coupled with a fluent, almost conversational style of writing, makes this study one of the most readable of the series to date.

The outline of Giovanni Gabrieli's life is simple. Born into the stimulating musical climate of mid-16th-century Venice, he worked as a young man in Lasso's Munich. He is next heard of in 1584 when he succeeded Merulo as one of the two organists at St. Mark's, a post which he held until his death in 1612. The picture emerges of a highly professional composer, 'mingling old-fashioned virtues with a surprising knowledge of the latest fashions', and inspiring a succession of distinguished pupils, a learned writer of organ music, a somewhat reluctant madrigalist, a true original in the field of instrumental ensemble music, and a master of the ceremonial motet.

The book is printed and edited to OUP's usual high standard, is generous with musical examples and, like its companion volumes, dispenses with an index. My only serious regret is the decision not to include a list of the composer's works, or at least a table of publications and principal MS sources with summaries of their contents. It is consequently impossible for an inquisitive reader to establish, for instance, that the *Jubilate Deo* quoted on p. 44 is in fact a different work from the setting mentioned on p. 60. Footnotes are used sparingly and for this reason rather haphazardly. While the extract (p. 11) from Zacconi, for example, is given a source reference, that from Coryat (p. 41) is not; and the citation of an 18th-century source for the intriguing specification (p. 14) of the larger organ at St. Mark's requires explanation beyond the scope of a small book.

These are clearly minor matters, resulting simply from the need for compression. So it is good to learn from the preface that a larger study by the same author is in progress. I look forward particularly to the detailed analyses which Denis Arnold has deliberately avoided here and to full discussions of the many fascinating areas touched on. Meanwhile this new volume, although exactly twice the price of those which OUP published in 1971, will serve as an excellent appetizer.

ANDREW PARROTT

Ruckers Genootschap Antwerpen 1969-1974
The Brussels Museum of Musical Instruments Bulletin Vol. IV, 1974
Frits Knuf, Amsterdam, 30 florins

To begin with, to explain the puzzling heading, this volume is a report of the first five years of activity of the Ruckers Society of Antwerp, an organization centred round the instrument collection of the Vleeshuis Museum. Not unexpectedly, this includes a number of important examples of the great Antwerp harpsichord-making dynasty's work. But the report has been published as part of a series being issued by another Belgian institution, the famous *Musée Instrumental* in Brussels, which has arranged for distribution through a Dutch publishing house. Be that as it may, the book is handsomely printed on glossy art stock with superbly clear and detailed reproductions in colour and black-and-white. Unfortunately it has been given a 'perfect binding'—surely one of the great misnomers of all time—that is, glued together like a cheap paperback or the telephone directory, a notoriously fragile and almost irreparable casing.

The issuance of this report after five years of activity is especially welcome for it may well stimulate the formation of similar organizations at other major collections. The Friends of the Russell Collection in Edinburgh are

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of roughly equal age. The highly technical content of the volume takes it out of the 'picture book' class. Along with other major collections, the Vleeshuis is currently offering much more accurate and detailed information about the keyboard instruments in its collection than was formerly the case. As instruments are being restored, or at least studied in a scientific manner, detail drawings to scale are prepared and then made available for purchase at relatively modest cost. The core of the book, then, is really the restoration reports covering three Vleeshuis instruments restored with the help of the Ruckers Society: the Jean Couchet 1650 virginal, the Johannes Daniel Dulcken 1747 single harpsichord, and the Joannes Petrus Bull 1779 single harpsichord. These reports, very fully illustrated, are factual and straightforward accounts of what was found, what was done and, most important, what was *not* done in the course of the restorations, all carried out in the workshop of Hubert Bédard in Paris. The photographs of the interior of these instruments are in themselves of great documentary value, especially to the present-day harpsichord maker. For example, those curious to know what one of Dulcken's double bentsides really looks like can now see one. Whether they will wish to copy this feature, even in their 'Dulcken' models, is another matter. Mme Janine Lambrechts-Douillez, the tireless secretary of the society and ever-helpful associate curator of the Vleeshuis, has provided supplemental information about provenance and related instruments.

She has also printed here some additional archival material about the Ruckers family, a field in which she has been publishing over the years. Finally, Mme Lambrechts presents us with an excellent brief catalogue of instruments and documents exhibited at the Vleehuis during the summer of 1974. Dr Nicolas Méeus of the staff of the Brussels collection has contributed a valuable discussion of virginal making in 16th-century Antwerp. This well illustrated article is mainly concerned with the 1548 Joes Kareest polygonal virginal, a transitional instrument of fundamental historical importance in tracing the development during the 16th century of the Flemish school of harpsichord making. This grew out of the earlier Italian tradition via intermediate stages in Germany. Kareest was a native of Cologne who later settled in Flanders. The article continues and amplifies earlier research by Edwin M. Ripin.

The chairman's formal report is prefaced by two introductory statements by Gustav Leonhardt and Kenneth Gilbert on the significance to the performer and teacher of actually experiencing the touch and the sound of well-restored historical keyboards.

Brief English summaries of the principal items are given as an appendix but they are scant substitutes for the French and Dutch originals. Would it be too churlish to point out that all the English language material would have benefited from editing by a native speaker of the language?

HOWARD SCHOTT

Essay in an Instruction to the Heroic and Musical Art of the Trumpeter and Kettledrummer

JOHANN ERNST ALTENBURG

Translated by Edward H. Tarr

The Brass Press, $10.93

Since the revival of early music began, there are at least two specific and highly important sound sources which have not shared in it very effectively. The one has to do with singing and the required break-down of personal prejudices, out-moded 19th-century models and standards of vocal performance and the many anachronisms associated with the aesthetics of Grand Opera. The other is the not unrelated sound source of brass instruments with their vocal associations. Rather ironically it is the baroque or natural trumpet that has enjoyed the least success in the resuscitation of pre-romantic modes of musical expression. While some organizations, notably those in Europe, have been heavily involved in the process of reviving early instruments and classical methods of singing, the attention given to authentic performance of brass and percussion has been slight. It is ironic for the baroque trumpet not to have shared in this revival on account of its musical importance before the era of Beethoven and its status in the socio-musical life of Italian and German cities especially during Bach's lifetime. The trumpet's importance is not only shown by the kind of music that was written for it, but its uppermost place in 17th- and 18th-century scores indicates the kind of status enjoyed by instruments and players alike. The reasons for this are both practical and historical. The importance of trumpets and trumpeters is easily explained by such phenomena, however devastating, as the Thirty Years' War. The military associations of the trumpet and its essential use in the field gave it a prestige and importance unparalleled in the history of musical instruments. This, coupled with a covert technique and a long history of use in courts and churches going as far back as the time of Moses, meant that the trumpet and trumpet players were inextricably bound up with traditions and institutions unknown to other instruments and their practitioners.

Reviving a musical instrument is no easy task. It requires not only the close cooperation of makers and players, but the broad-based interest on the part of a musically-informed public. The revival must include the availability of musical sources and the dissemination of information useful to, if not necessary for, the acquisition of a correct performance technique. It is in this latter respect that the appearance of Johann Ernst Altenburg's *Essay* in a complete English translation is to be warmly welcomed. An English translation of all but one chapter of the more important second part of Altenburg's treatise did appear in the pages of the *Brass Quarterly* in 1958, and there are in fact a number of resemblances between the two translations. The 1958 version was the work of Mary Rasmussen, whose one-woman operation helped so much in the dissemination of articles and bibliographies germane to the study of early brass music and instruments.

In the light of the six facsimile editions of Altenburg's treatise that

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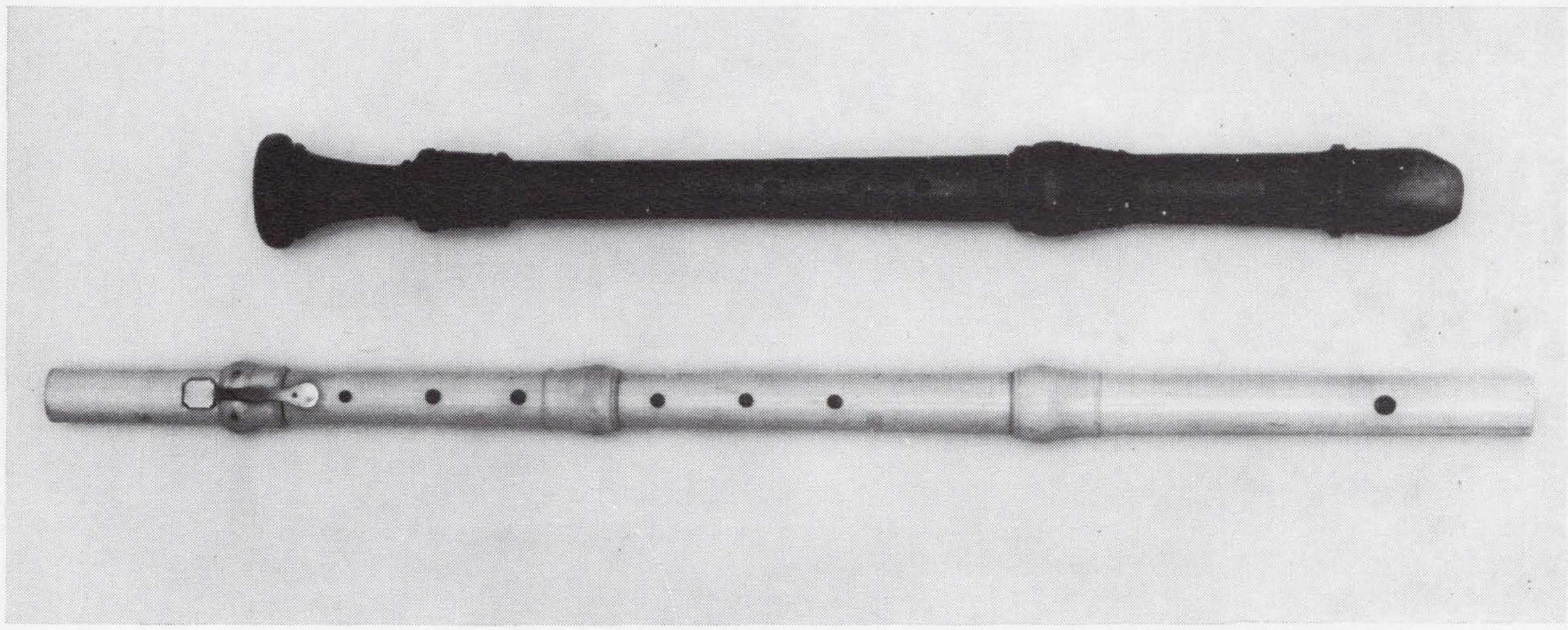

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have appeared since 1911, there should not be much difficulty for anyone wanting to see Altenburg's original text. The English edition *Versuch* of Altenburg from the Brass Press happily includes a number of 18th-century illustrations not found in the original, with some very useful photographs of two late 18th-century mouthpieces, including a rare, if not unique, double-rim mouthpiece of a sort described by Altenburg in Chapter 9. Tarr's translation includes the line drawing of Johann Caspar Altenburg's mouthpiece found in the original treatise, as well as all of the original musical examples. The latter include the *Concerto a VII Clarini con Tymp[ani]*. As the translator rightly notes, some doubt must be case on the authorship of these otherwise unattributed pieces, inasmuch as one, a duet for two clarino trumpets, is the work of Heinrich Ignatz Biber (from his 1676 collection of instrumental pieces). The editorial comments and explanatory notes are informative and add to the usefulness of this unique treatise. Although only mentioned in the 'Translator's Introduction', Mr Tarr does refer to the contributions of his wife (whose native language is German and who is credited with the translation of the whole of Part I) and his mother (who is a professional English teacher 'of the Old School' and who apparently redacted no small part of Mrs Edward Tarr's work into proper English). A note with the chapter on kettledrums mentions that Jeremy Montagu, a percussionist with Musica Reservata and an expert in his field, assisted with the translating of material from this section and made various observations dealing with performance practice. Such a joint effort for the whole translation is most laudable, more reasonable acknowledgements notwithstanding. Mr Edward H. Tarr, who, as the title page notes, is credited with the 'Complete English Translation', is himself a trumpeter, born '202 years to the day after Altenburg'. He recorded Altenburg's presumed *Concerto* for seven *clarini*, along with other internationally acclaimed trumpeters, including Manfred Krämer and Michael Steiner.

The usefulness of Altenburg's *Versuch* is obvious for anyone interested in learning the art of baroque trumpet playing. Its uniqueness in itself makes it an important source for 18th-century trumpet performance practice. But many of Altenburg's remarks about more general musical questions are not equal to those of his contemporaries. Such questions as phrasing, dynamics, articulation, etc., are treated more thoroughly and critically by Leopold Mozart and others. As a matter of fact, Altenburg's remarks in Chapter 13, 'On Trumpet Ornaments', are nearly a verbatim quotation from Leopold Mozart's treatise on violin playing published in 1756. But we should not be surprised to find Altenburg quoting from such sources as Mozart, Quantz and others, their earlier dates notwithstanding. Even in this respect it must be noted that Altenburg very likely had a significant part of his treatise finished long before the publication date of 1795. The present translated edition includes a notice from Hiller's *Nachtrichten* . . . of 1770 in which it is announced that Altenburg's manuscript had been seen and that the work was to be available on a subscription basis. What transpired between then and a quarter of a century later when it finally appeared in print can only be conjectured. The earlier proposed edition was to have had only thirteen chapters; it did not include the present fourteenth chapter ('On the Requirements and Duties of Teacher and Pupil') nor the two chapters (nos. 4, 5) on trumpeter privileges and the fellowship, or guild, of court trumpeters. The originally proposed dialogue between a master and a pupil might have been a fortuitous addition to the final publication. But what has come down to us is all there is; there were no other comparable works published on the subject before the 19th century, so we must be grateful for what we have.

DON SMITHERS

Copies of the 1973 photographic reprint of *Early Music* can still be obtained from the Journals Manager, Oxford University Press, Press Road, Neasden, London NW10 0DD, at £2.20 ($5.50) or equivalent.

Spazierstockinstrumente
Czakane, Englische und Wiener Flageolette
Studia Instrumentorum Musicae Popularis—3
HERMANN MOECK
Musikhistoriska Museet, Stockholm

The instrumental types discussed by Hermann Moeck in the first of his two short papers are only represented by ones and twos in most European and American collections, public or private, and it is perhaps because of this that a majority of scholars appear to have regarded them merely as the ephemera of Organology. It is only when descriptions and illustrations of examples from widely separated sources are presented together that we begin to recognize a need to think again and more clearly. Certainly the notion of a violin or a Waldhorn adapted for use as a walking stick seems somewhat fantastic, yet most of these instruments, trivial though they may appear at first sight, connect with phases in taste or fashion in personal music making—even the way of life of their users—thus they have social as well as musical interest. For example, readers of the *Dublin Courant* during January 1747 were informed that George Brown, musical instrument maker of that City 'makes excellent German Cane Flutes for the accommodation of those Gentlemen that would recreate themselves abroad . . .'; and we have only to recall Samuel Pepys nearly a century earlier whiling away the tedium of coach journeys on his Master's business with his beloved 'flageolette'.

The basically Hungarian (Bohemian?) Czakan, and flageolets 'English' and 'Viennese' are the subjects of the second and longer article. Here, after a general discussion of origins, Moeck presents a list of makers of these 19th-century 'toys' both in Europe and America, many of them well known in the more serious instrument trade. Illustrations from their catalogues (in one case as recent as 1934) and contemporary fingering charts are reproduced. He points out the differences between what we may call the 'type' English flageolet and a

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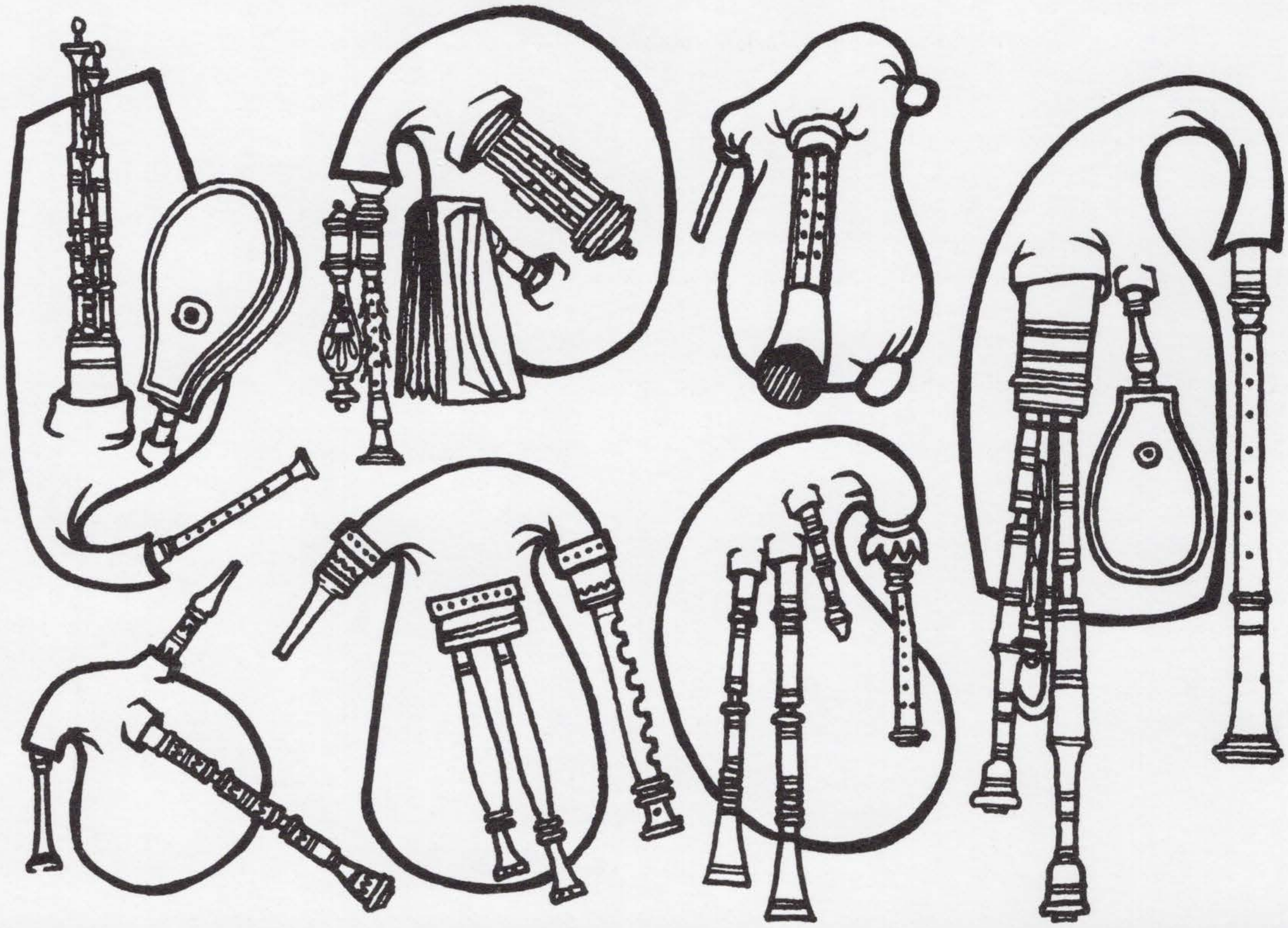

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similar Vienna instrument and the original French (later 'Quadrille') flageolet with its four finger holes and two for the thumbs, and its now sometimes very advanced keywork. Modern Czakane—named both with and without the prefix *Wiener*—are illustrated, and these appear as short whistle-flutes with a recorder-like organization plus one to five keys, as distinct from the simple walking stick recorder which Moeck cites as the parent type. While acknowledging the national origin of the Czakan, Moeck attributes its development into a minor art instrument to Vienna makers *post* 1800. The surprisingly long list of makers concerned with the 'English' flageolet (single, double, and triple), their patents, and their musico-commercial claims, reflect its popularity during the first half of the 19th century and hint at some of the bitter rivalries that agitated the musical instrument trade at that period. One is tempted to wonder what sort of flageolet Du Maurier imagined in the hands of the sinister Svengali!

As its title suggests, this second article, though full of information, is specialized and—quite properly—is limited in coverage. There is little in it to remind the casual reader that he is dealing with but one small branch of the huge family of fipple-flutes which is found throughout western folk and art music as well as in primitive cultures which are principally the interest of the ethnomusicologist. Though he does not pretend to offer us anything startlingly new Dr Moeck is to be congratulated on the fullness of his compilation, his footnotes, and especially on his long and valuable Bibliography.

PHILIP BATE

Laute, Theorbe, Chitarrone
ERNST POHLMANN
2nd edition, Edition Eres, Bremen DM48

Where books on the lute are concerned, James Tyler is usually the first to hear about them and pick up a copy. Whilst on a trip to the continent, he found this second edition of Pohlmann's checklist of musical sources (manuscripts and printed) for lute and kindred instruments—long before it was available in England. With the trained eye of the true bibliophile, he noticed a number of corrections to the many errata of the first editions, a fair sprinkling of new errata not present before and a few new items, listed for the first time.

We bore in mind the fact that Pohlmann was the first bibliographer to list the whereabouts of the Giovanni Pacoloni edition (1564) of music for three lutes (in Pohlmann's first edition). This rare piece of news was even missed by no less an authority than Howard Mayer Brown in his *Instrumental Music printed before 1600*, who listed this work as lost, so it was with considerable eagerness that we discussed the items on pages 150 and 151 of the new edition—'OXFORD CC (MSS. 531/532)—Franz. Tabl. mit der 1/2 Stimmen von 31 Duos ungenamuter Autoren'. To a pair of lutenists specializing in the lute duet repertoire, the announcement of 31 hitherto unknown lute duets was almost more than we could take. I literally caught the next train to Oxford and was at Christ Church Library within a couple of hours.

Two leather-bound part books arrived promptly at my desk and I opened them with great eagerness. It was immediately apparent that they were for two lyra viols and had nothing to do with the lute! One can understand the British Museum Catalogue, compiled in 1911, confusing lute and lyra viol tablatures when no-one played either but this should not happen now.

The approach which Pohlmann takes in bibliography suffers from being in an inbetween state—the collected personal jottings and notes of a keen amateur on the one hand and the thoroughly exhaustive completeness of the professional bibliographer on the other. His book is to be recommended, for there is no other, but one must exercise great caution constantly and always check if there are other methods of reference.

Pohlmann's approach is a noteworthy individual's attempt at a very broad and complex subject but it is insufficient for it to be reliable. It is not until somebody 'does a Brown' on the subject (full inventory of sources, contents, related bibliography, modern editions—and all verifiable) that we will have a reliable and accurate guide around the maze of tablature sources. Perhaps the new RISM volumes will fulfil this expectation.

ANTHONY ROOLEY

The Providence of Wit
Aspects of form in Augustan literature and the arts
MARTIN C. BATTESTIN
Clarendon Press: Oxford University Press
£10.75

Musical forms are constantly evolving. Techniques which are at the fingertips of one generation can become cerebral exercises by the next. The symphony, and its associations with sonata form has become an impossible vessel for most contemporary composers; however much a form capable of similar musical resolution may be desired and willed, it takes its own time in revealing itself. In this study, Professor Battestin explores the nature and underlying moral and philosophical beliefs of Augustan arts between 1660-1760 which expressed faith in an artistic order parallelling that believed inherent in the universe. He touches on the forces which were eventually to disrupt this stable state of affairs and discusses the harbingers of new sensibilities, Swift and Sterne. Although most of the argument is concerned with literary questions and there is a detailed examination of Pope, Gay, Fielding and Goldsmith, the opening chapter gives a wide conspectus of attitudes towards music in the period, with quotations from Jeremy Collier, Arthur Bedford and similar relatively unfamiliar sources.

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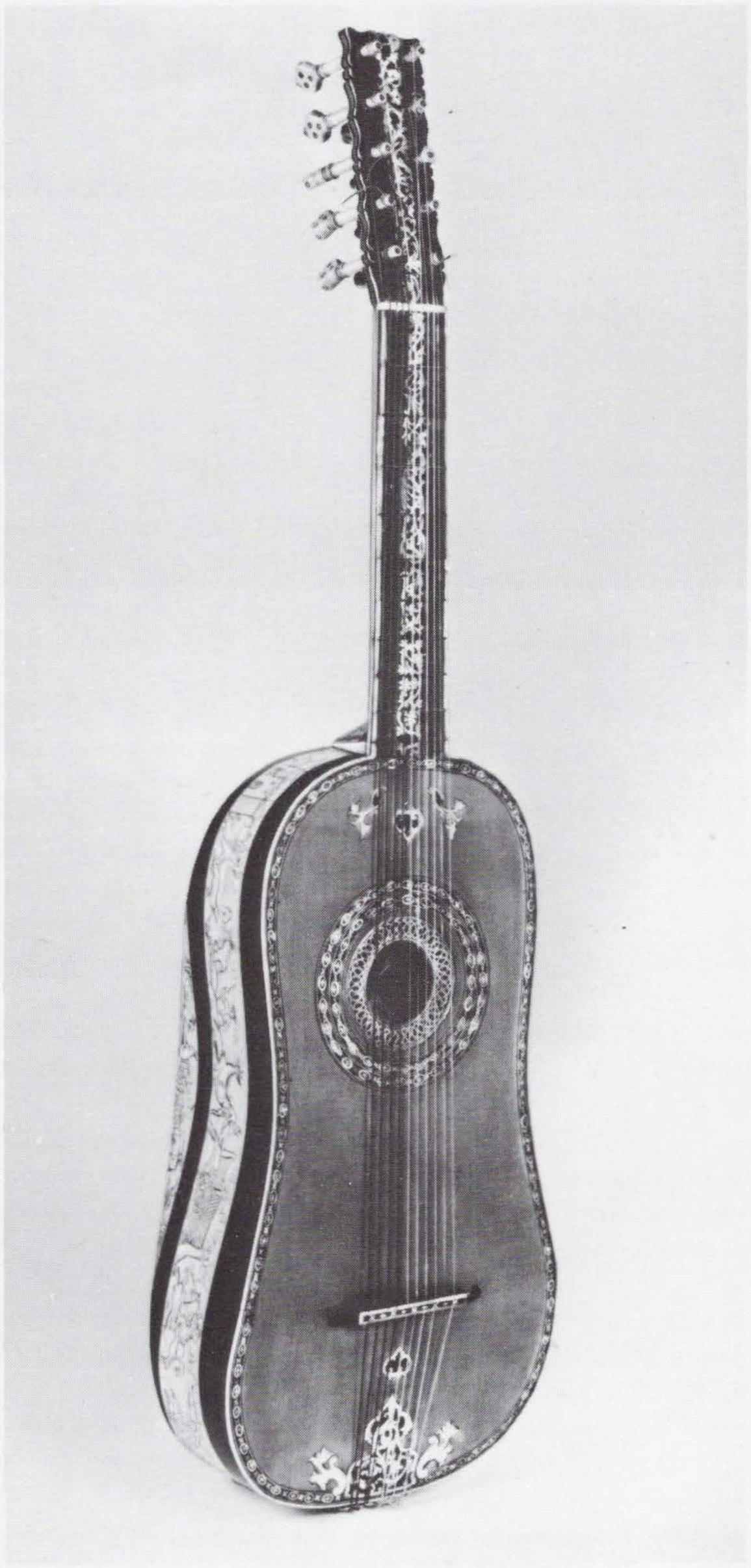

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Music reviews

The Boethius Press

This new venture is the result of an inspired collaboration between Dr Richard Rastall, a lecturer in music at Leeds University, and Leslie Hewitt, the University Photographer.

As a trained musicologist, teaching students undertaking a two-year undergraduate course in musicology as well as postgraduate research students, Dr Rastall had long been dissatisfied by the need to work from xeroxes and black-and-white prints. Such prints could not give students any feeling for the original documents and, where medieval sources were concerned—sources where colour was notationally important—they could be positively misleading. Commercial 'facsimiles' were often no better in terms of cost and fidelity to the original. In 1973 he approached Leslie Hewitt to discover whether he would be able to print a paper in colour for a musical paleography examination. He discovered that not only could an accurate print at a reasonable cost be produced, but that Mr Hewitt, an ardent bibliophile, was extremely interested in the application of really fine photography to the lithographic printing process, and that he had a suitable printing press at his disposal. They immediately began to talk about setting up a Press to realize their ideas, and in mid-1973 began this bold venture in music publication.

They chose two manuscripts which they felt would respond well to a three-colour treatment and published these as volumes I and II of their *Facsimile* series in late 1973. The hope was, and is, that future facsimiles will include important manuscripts requiring more colours. (They are currently working on a seven-colour print.) At about the same time as they began this series their attention was directed, by Robert Spencer, to four lute books, three of which were in his own possession, which badly needed to be made available to a wider public. For these a one-colour print, as near facsimile as possible but without pretensions to be 'almost indistinguishable from the real thing', was considered sufficient. In this way the *Reproduction* series came into being. The fact that many other publishers are content to call such one-colour prints 'facsimiles' is a measure of the technical standards being set. The third series the Boethius Press have undertaken is the *Reprint* series. This will consist of reprints of early printed sources which need to be made available but which have not so far been forthcoming from other publishers.

The reprints and reproductions are inevitably cheaper than the facsimiles (which are very expensive to produce) and are intended to help finance them as well as filling a genuine need in themselves. In all three series the prices are being kept as low as practicable to encourage scholars, students and players to possess them. The selection of works to be printed is Dr Rastall's and he is also General Editor with responsibility for the material contained in the introductions. Mr Hewitt is Technical Director, responsible for costing, photography and printing. Layout, binding and the decision as to whether facsimile or reproduction treatment is the more appropriate, are matters for joint consultation.

Publications of the Boethius Press to date are:

Early Music in Facsimile

I *A Fifteenth-Century Song Book* (Cambridge University Library, Add. MS 5943, ff. 161r-173v). Introduction by Richard Rastall. 1973

II *The Turpyn Book of Lute Songs* (Cambridge, King's College, Rowe MS 2). Introduction by Richard Rastall. 1973

Reproductions of Early Music

I *The Burwell Lute Tutor*. Introduction by Robert Spencer. 1974

II *The Sampson (formerly Tollemache) Lute Book*. Introduction by Robert Spencer. 1974

III *The Mynshall Lute Book*. Introduction by Robert Spencer. 1975

IV *The Board Lute Book*. Introduction by Robert Spencer. 1975

Early Music Reprinted

I John Dowland, *Lachrimae* [1604]. Commentary by Warwick Edwards. 1974

The address of the Boethius Press is: 5 Albert Grove, Leeds LS6 4DA, Yorks.

ADRIENNE SIMPSON

Lachrimae or Seaven Teares (1604?)

JOHN DOWLAND

Reprint edition

Boethius Press, Leeds, £5.50

Those who know nothing else about John Dowland can usually say that he wrote a sad piece of music called 'Lachrimae'; he himself fostered the association by signing himself 'Jo: Dolandi de Lachrimae his own hande'.[1] The tune, which began as a pavan for solo lute, was used by its composer for his song 'Flow my tears' in his *Second Book of Songs* (1600) and gave the name for his only published instrumental ensemble music, *Lachrimae or Seaven Teares*, printed probably in 1604.

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The collection, 'for the Lute, Viols, or Violons, in fiue parts', begins with a setting of the famous melody, here called 'Lachrimae Antiquae', followed by six other closely-related pavans, each characterized by a different Latin adjective. These make up the 'seven tears' of the title, and the remainder of the book comprises three other pavans, nine galliards and two almains. With the exception of 'Semper Dowland semper Dolens' these all have separate dedicatees, and the work as a whole is dedicated to James I's queen, Anne of Denmark, whose brother Christian IV was Dowland's employer at the time. The instrumental parts are printed around the open page, in the same manner as the voice parts in the lute-song volumes, which eliminates the need for separate part-books. Instead, the players sit round a table with the music opened flat in the centre. Such an arrangement is satisfactory only if the printing is really clear, for no performer will be in the best position for reading.

The Boethius Press have hitherto concentrated on unique manuscript sources, so the question of which particular copy of any book to use has not arisen. For *Lachrimae*, their first printed book, they have employed the copy in the Henry Watson Music Library in Manchester, perhaps for ease of access from Leeds. This is unfortunate in many ways, for this example is badly inked in places and is marred by a high degree of 'show-through' from the reverse side of the paper. This latter has been eliminated where possible in the reprint, as explained on a separate inserted sheet, but there are still some places within the printed staves where the eye is distracted. The insert gives the text of certain passages in the string parts where the original ink has faded, but in the review copy there are other places where the lute tablature also needs clarification. All of this makes the prospect of playing successfully from the facsimile while seated round a table somewhat dubious.

The musical quality of the collection is very high indeed; the 'seven passionate pavans' themselves being perhaps unrivalled in intensity of expression. Opinions differ as to whether they should be performed as an entity one after the other. There is no direct evidence either way, but it is certainly fascinating to listen to the developments and changes through which the music passes before emerging as 'Lachrimae Verae' at last. Could such a performance of 'these showers of Harmonie' have been in Dowland's mind when he wrote in the Dedication '. . . if you frowne on them, they be Metamorphosed into true tears'? Perhaps this is too fanciful, but the whole sequence is certainly a metamorphosis of the original 'Lachrimae' theme, and the seventh pavan is after all entitled 'True Tears'. The three other pavans are all dark and sombre in colour, only the last, 'M. John Langton's', being in a major key, but for the remaining pieces all traces of melancholy are shed, and the music at times becomes positively skittish.

Opinion is also divided about the need for the lute if all five string parts are present. On balance it seems that it should be included, despite a number of clashes. Some of these may well be deliberate; others are probably misprints, and a list would have been a great help to performers.

Dowland's part-writing is very unusual and personal to himself, with sudden unexpected leaps and inserted half-beat rests. Viol players have been known to complain about such angularity, but the result to the ear of the listener is immensely rich and satisfying.

A complete edition of *Lachrimae*, in score, was edited by Peter Warlock in 1927 (O.U.P.) and is still available, and in 1954 the prolific F. J. Giesbert edited the seven pavans only, in score with the lute part in tablature and transcription (Nagel Kassel). Neither of these nor the original are free from error, and the present facsimile has a very useful general Commentary with notes on each piece by Warwick Edwards. There is also a thorough analysis in Diana Poulton's book *John Dowland* (Faber, 1972).

IAN HARWOOD

[1] *See illustration on page 115.*

The Turpyn Book of Lute Songs (Cambridge, King's College, Rowe MS 2).
Introduction by Richard Rastall
Facsimile edition
Boethius Press, Leeds, £8.70

The Turpyn book is named after Francis Turpyn whose initials appear stamped in gold on the front and back covers and whose signature appears in the book. For lack of any earlier evidence one must presume him to have been the first owner of the book although signatures of other members of the Turpyn family also appear in the manuscript. The date of the book is *c.*1610-15. It was clearly unfinished to judge from the number of ready ruled pages left unused at the end. In its unfinished state it contains twelve songs, one of which is in two sections. The musical quality is particularly high.

The book was first described by Philippe Oboussier (*Music and Letters*, Vol. XXXIV, No. 2, April 1953, pp. 145-149), and he drew a number of interesting conclusions which have not all been followed up. Indeed some subsequent scholars have not noticed the concordances which the Turpyn book provides. The contents of the manuscript (which are, with the exception of No. 3, not ascribed) are as follows:

1 Can she excuse my wrong
[John Dowland, *First Book of Airs*, 1597]
2 Now, O now I needs must part
[John Dowland, *First Book of Airs*, 1597]
3 Rest awhile, you cruel cares
Mr John Dowlande [*First Book of Airs*, 1597]
4 O eyes, leave off your weeping
[Robert Hales, from Robert Dowland's *A Musical Banquet*, 1610]
5 Pandolpho—Parts 1 and 2
[Robert Parsons]
6 This merry pleasant spring
Anon
7 See, see, mine own sweet jewel
[Thomas Morley, *Canzonets to 3 Voices*, 1593]
8 Miserere my maker
Anon
9 Sweet youth, go bruise thy pillow
Anon

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* (Studio der frühen Musik)

10 Seest thou not man today
Anon
11 Most men do love the Spanish wine
Anon
12 Beauty sat bathing by a spring
[Robert Jones, *Third Book of Ayres*, 1608]

There are some especially interesting features of this book that make a facsimile edition particularly valuable as a tool for all those interested in English song. Firstly there are several unica: Part 2 of *Pandolpho* is not known elsewhere, nor are four of the anonymous songs, numbers 8, 9, 10 and 11. The setting of *Miserere my maker* in this manuscript is different from that in BM Add. 15117. The last of the anonymous songs, *Most men do love the Spanish wine*, is a song for bass voice which is most unusual in sources of the period. Both *Seest thou . . .* and *Pandolpho* have accompaniments for bass lute tuned D G c e a d', again an unusual feature. In addition *Pandolpho* contains a fair amount of ornamentation (which is not found in the other MSS copies of Part 1 of the song) and this is naturally interesting for the student seeking enlightenment on vocal performance practice of the time. Even some of the songs that come from well-known printed sources contain significant variations which are discussed both by Oboussier and by Richard Rastall in his introduction. Finally, Oboussier pointed out the connection many of the songs appear to have with the consort repertoire of the time. Both *Pandolpho* (Part 1) and *This merry pleasant spring* are better known as consort songs with viols but appear here with their accompaniments adapted to the lute. The consort connection would appear worth further investigation.

The value of a facsimile of the Turpyn book is undoubted and the quality with which the facsimile has been made is beyond criticism. This is a *true* facsimile. What has been called so by most other presses would rate as no more than 'reproduction' when judged by Boethius standards. In leafing through the pages it requires little imagination to convince oneself that one is handling the original—only the indefinable aura of the actual book is missing, for the smell and feel of its pages are still beyond modern techniques. A glance at the manuscript cover with its library stamp and pencilled library shelf-mark, shows immediately the extraordinary faithfulness of the printing and makes me, at least, marvel at the formidable technical problems that have been overcome.

There is an old joke about the facsimile that was so bad that the scholar could not decide whether he was looking at wormholes or notes, and his transcriptions were, in consequence, ruined. However hilarious this may seem to the non-specialist it does imply a very important truth. The real value of a facsimile is in its integrity when related to the original. This is certainly a facsimile of integrity, one on which a scholar can rely. More than that, it is a production from which student and early music enthusiast can derive a real appreciation of the original document. The excellence extends to the beautiful vellum-like binding with its gold lettering and the concise but useful introduction. I can only urge those interested to buy this book and so encourage the publishers to continue their first-rate work.

ADRIENNE SIMPSON

The Sampson Lute Book
Introduction by Robert Spencer
Reproduction edition
Boethius Press, Leeds, £4.50

The standards that Boethius Press set for themselves are so high that this fine photographic copy of *The Sampson Lute Book* is described as a 'reproduction' rather than a 'facsimile'. Any fancier form of production, for a simple single colour original such as this manuscript, would be a waste of effort. The result is superb clarity for legibility—either for playing from or for editorial work. The binding is so well made that the book opens flat on the music stand as well as the table. Indeed the whole production is beautifully conceived and practically executed—a delight to use.

The original manuscript is in the possession of Robert Spencer—who provides a very fitting home for what must now be the largest private collection of original manuscripts of English lute music. His decision to have his collection of lute manuscripts reproduced by Boethius Press cannot be too highly praised and shows great foresight, which will hopefully set a trend for other private owners and libraries. There is really no reason why the forty odd manuscripts containing the English lute repertoire should not be available in this form (providing lutenists buy them of course!). This obvious step will save the considerable wear and tear on the originals—some of which are rapidly deteriorating.

The introductory notes by Robert Spencer, a model of their kind, are precise and clear and present all the currently known information on the manuscript, the two scribes and the music. The bibliography is almost exhaustive. My only quibble is a small one: some of the most interesting pieces in the manuscript are the single parts to lute duets and though the second part of some are to be found in other sources, an editorial second part is necessary for others. It seems an inconsistency for Robert Spencer to have edited most of these duets for two guitars (published Stainer & Bell, 1973) and, despite this present reproduction, two lutenists will still be a-begging for working parts.

The bibliography omits to mention *The Schoole of Musicke* by Thomas Robinson, available in a CNRS modern edition which contains a concordance with the 'Bo Peep' duet. It also omits, understandably perhaps, the new edition of Dowland's works for lute (Faber Music) which has the duet version of 'Lord Willoughby's Welcome Home'.

For the player, the collection is immediately rewarding—several of the solos are in a very 'clean' form (e.g. 'Heaven and Earth', 'Lord Hayes Coranto', etc.) which are very attractive. The version of Dowland's 'Earl of Derbie's Galliard', though a simple text, is very liberally sprinkled with ornament signs. For those interested in working these things out, this piece provides a rewarding challenge in another step towards solving the

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ANTHONY ROOLEY

Several of the lute duets in alternative editions can be heard on 'My Lute Awake' with James Tyler and Anthony Rooley (L'Oiseau Lyre, Decca, SOL 336) and one on 'The Leaves be Greene' with the Consort of Musicke (L'Oiseau Lyre, SOL 328).

The Burwell Lute Tutor
Introduction by Robert Spencer
Reproduction edition
Boethius Press, Leeds, £9.50

Ever since Thurston Dart published a modernized version of a substantial part of this tutor (in *The Galpin Society Journal*, May 1958, pp. 3-62) one would have expected Mary Burwell to have provided as many quotable quotes as the redoubtable Thomas Mace. This has not happened but perhaps the present elegant reproduction will make it more widely known.

It is a book of extreme importance to our knowledge of the later history of English lute music, and dates from somewhere between 1660 and 1672, a period relatively lacking in lute sources. As a tutor for the French lute it was not written, like Mace's *Musick's Monument* of 1676, in a spirit of reaction against contemporary trends and of passionate advocacy of an instrument rapidly becoming obsolete, but to instruct a student in what was still a living tradition of performance. Mary Burwell almost certainly copied the instructions and information compiled by her lutemaster. No doubt he gave the same information to all his pupils for copying. Dart conjectured that this lutemaster was probably John Rogers, well known as a teacher and appointed a lutenist at the Court of Charles II on 16 June 1660 'in the place of Gaultier'. This was Jacques Gaultier, known as the 'English' Gaultier, who is several times mentioned in the tutor. Rogers, himself, was probably a pupil of the famous Ennemond Gaultier. Robert Spencer, in an illuminating introduction to this reproduction, produces considerable new evidence to support Dart's inspired guess. To know that the original tutor was almost certainly compiled by Rogers gives the Burwell book added value, in that it can be said to represent the technique and ideas of one of the most famous English lutenists of his day.

So much about this period of English lute music is still shadowy, so many of the composers seem to defy biographical detective work. Reading Burwell a few of these shadows fade away. On folio 5v one reads 'Mercure who hath lived a long time in England his hand was very good he composed lessons full of good Ayres but there was something unpolished in it' [*sic*]. Whatever element of professional jealousy one may suspect behind the comment, Mercure was a real person to the writer of the treatise and that makes him just that little less unreal to us.

The greater part of the tutor is given over to an exposition of the tuning and the technique of the French lute and the means of expression on it, with suitable pieces to illustrate various points and a wealth of technical exercises for the student. Composers represented include various members of the Gaultier family, Du But and Pinel. The prevalence of French taste is everywhere obvious. The instructions are exceptionally precise and thus provide a real insight into the extent of the change that had taken place in lute technique since the early years of the 17th century. In addition to the practical chapters there are chapters of much less factual value which are nonetheless of considerable interest in appreciating attitudes of the day. Chapter 13 'Of the vsefullnes of th Lute and his advantages' is particularly engaging, as the following passage (f. 43v) indicates:

'All the actions that one does in playing of the Lute are handsome, the posture is modest free and gallant and doe not hinder Society The shape of the Lute is not soe troublesome and whereas other Instruments constraine the body the Lute setts it in an advantagious posture When one playes of the Virginall he turnes his back to the Company The Violl intangleth one in spreading the Armes and openeth the Legges which doth not become man much less a woaman The beauty of the Armes, of the hands and of the Necke are advantagiously displayed in playing of the Lute The eyes are employed onely in looking upon the Company . . .

This is a reproduction of the original and so omits blank pages and the many medical remedies that are found, after the end of the tutor, in the manuscript. As a reproduction it is of the highest quality. For the first time the scholar, amateur or professional, can easily study the entire unmodernized text of this valuable document and can transcribe the music contained in it for himself. (Dart's transcriptions were a fifth higher than the original.) Considering the length of the book, its importance, and the new information embodied in Mr Spencer's introduction, the impeccable execution of the project and the undoubted limits of the prospective market, the price asked is decidedly modest. I can only recommend the volume.

ADRIENNE SIMPSON

The Complete Works of Anthony Holborne, Vol. II: Music For Cittern
Ed. Masakata Kanazawa
Harvard University Press, Cambridge £9.25

Now that the lute has firmly established its place in the performance of early music, interest is growing in the other plucked instruments of the period. The cittern is one of the most important of these, perhaps tying with the small guitar for second place in popularity. Articles have appeared in *Early Music* (I, 2, pp. 77-83; II, 1, pp. 25-9) and elsewhere, but until now there have been hardly any modern editions of its music. There are quite a number of citterns, mostly Italian, in various museums, but no examples of the four-course instrument of Elizabethan England. This may well have been considerably smaller than its continental counterpart, as will be seen, and its surviving repertory assumes a special importance in addition to its intrinsic musical value.

Only two English publications for solo cittern from the renaissance period are left today: Anthony Holborne's *The*

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Cittharn Schoole of 1597 and Thomas Robinson's *New Citharen Lessons* of 1609. These are each known by only two copies, so the Elizabethan cittern has all-but disappeared without trace. As the titles suggest, both books have a didactic purpose, though only Robinson's is properly speaking a tutor. Holborne sets out the pieces in order of increasing difficulty but gives no instructions for playing. Robinson, on the other hand, prints a set of rules and precepts in dialogue form, together with one piece entitled 'The first Lesson both for instruction, and also to play alone as a good proficient', marked with fingering for both hands.

Holborne contents himself with an address to the reader in which he describes his music, beginning with six *Praeludia*, 'things short and not hard', as he says. Then follow fairly straightforward versions of 'the most usuall and familiar grounds of these our times', namely the Passamezo Pavan and Galliard and the Quadro and La Vecchio Pavans. Next come 'such other light fansies of vulgar tunes for variety as I could best call to memory', which are settings of popular ballad tunes of the day. These in turn are followed by more elaborate treatments of the same grounds as before, 'in variable division: done after a more quicke and hard manner of plaie'. So end the pieces for cittern alone, but Holborne obviously considers the next section to be the meat of the collection: 'thinges grave and more judicious then the rest with their Bases in prickesong notes'. Many of these, Pavans, Galliards and Almains of Holborne's own composition, are also found in versions for lute, bandora or in his printed collection for five instruments of 1599. This section also includes two fantasias *Trium Vocum*, where the cittern part is an almost literal transcription of the three instrumental parts in staff notation. Finally, Holborne includes 'Sixe short Aers or Canzonets to three voices . . . doone by his brother William Holborne'. These are for performance 'without the instrument'.

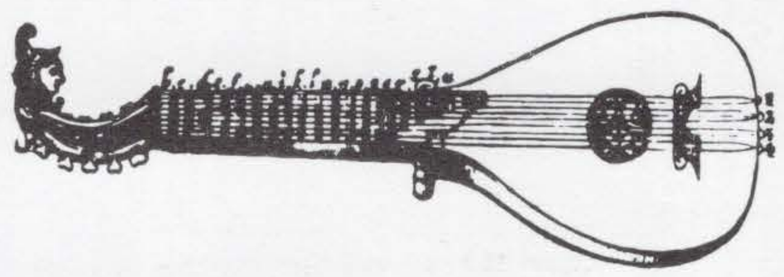
The first part of the book contains the common late-Elizabethan instrumental repertory, familiar from contemporary lute manuscripts. The four-course cittern's peculiar tuning produces many upside-down chords, but these popular tunes and grounds must have been so well-known that ears and minds would have supplied the missing bass. Holborne decks them with sets of divisions, well suited to the instrument, but demanding considerable agility from the player. When he comes to his own 'composed' pieces, however, he provides a separate bass part, and moreover writes no varied repeats. To quote his own words: 'These thinges being of another stampe, doe carry their naturall partes tyed together in a different nature, with some reasonable good cordes and bindings after a more heedfull manner of composition.' Many of them show Holborne's great melodic gift and liking for slightly unusual harmony. The music is always warm and good-humoured, even when the title suggests the contrary.

Kanazawa prints the entire contents of the *Cittharn Schoole*, including the dedication to Lord Burgh and the address 'To the proficient scholler or lover of the cittern', from which come the previous quotations. The music is given in tablature, with a transcription into staff-notation with halved note-values. There is also other cittern music by Holborne from manuscript sources, with variant versions in an appendix. The tablature, as in the previous volume in the series (Holborne's lute and bandora music), is printed in an ordinary italic typeface, necessitating a rather widely-spaced stave, which I personally find rather tiresome. Beaming together of tablature rhythm signs, though admittedly not in the printed original, would have helped legibility enormously, particularly in long passages of rapid divisions.

There is an acknowledgement to the University Library, Cambridge, 'for permission to publish music and other materials from the manuscript and print in its possession'. This note, and a plate of Holborne's title page with the Cambridge shelf-mark Rel.c.56.4², are the only clues to the copy used. Neither is there any mention of the only other exemplar, in the Royal College of Music, London (I.D.12) or that the Cambridge copy once belonged to John Bull. We are told that the present edition was prepared before the appearance in 1968 of Brian Jeffery's article on Holborne in *Musica Disciplina*, but as the final publication date was 1973, surely the editorial material could have been revised to include his findings.

The Introduction begins with a quotation from Thomas Whythorne (misprinted Whythrone), proceeding at once to the inevitable quotation about citterns and barbers' shops. The quality of Holborne's music should show that there was a lot more to the cittern than that, and a word or two about its use and position in Elizabethan society would have been helpful. Two earlier cittern books, listed in the Stationers' Company Register, no longer exist, as Dr. Kanazawa says, but this does not by any means imply that they were never printed. For example, the first English lute tutor of 1568 survives in only one copy and many other books are known to have been lost. Holborne's remark in the *Cittharn Schoole* about 'a wrong proffered from a meere stranger unto me, who (without my knowledge of either man or meane), hath delivered in common to the world's view certain corrupt copies of my Idles . . .' suggests very strongly that the unscrupulous William Barley did publish his *New Book of Citterne Lessons* in 1593 as listed, and that in it he pirated some of the composer's work. In 1596 he did the same with some of John Dowland's lute pieces, whose rebuff 'There have been divers Lute-lessons of mine lately printed without my knowledge, falce and unperfect' closely parallels Holborne's, and appeared the same year, 1597.

Nowhere in the Introduction is there a description of the English cittern for which the music is intended. Indeed, one remark, 'It has only four strings',



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is actually misleading. Although there are only four *courses*, one course at least probably comprised three strings and the rest were paired, amounting to at least nine. The editor is silent on the vexed question whether any of the cittern's courses should be doubled at the octave, or whether all should be unisons. The illustration of a cittern on the cover and the title page is not based, as stated, on Barley's *New Booke of Tablature*, which is for lute, orpharion and bandora, but on Robinson's *New Citharen Lessons*. There are certain puzzling features about Robinson's woodcut, but at least it was done by a contemporary artist familiar with the instrument, and it shows one triple course. So much artistic licence has been taken with the present sketch that it is obviously not intended as an accurate depiction.

The music in the collection has important implications for the size of the instrument, which are not touched upon. Holborne states that even in the most difficult-seeming pieces, 'I have prepared nothing which hath not beene, is not, and may [not] be commanded by the hand: for all are comprehended within the limits of hand-reach'. Many awkward stretches for the left hand are required even in the supposedly easier pieces, and they often occur in fast-moving passages where careful preparation is impossible and hesitation would be fatal. Trying the pieces through on my own cittern of 47cm string length convinces me that this is a good deal too long, and that somewhere about 42cm would be a more manageable size. Without going into the matter more deeply, it may be said that there is some other evidence to support this suggestion.

Another important point not covered by the editor is whether one should use a plectrum or the fingers. Neither Holborne nor Robinson mentions this, and Robinson's right hand fingerings refer only to striking upward or downward. This would apply equally to thumb-and-forefinger technique or to plectrum playing, which I incline to think is more likely. Certainly there is nothing in the present volume that could not be played with a plectrum, though one must admit that there is no convincing argument either way.

Research on the cittern and its music has gained enormous momentum in the last two or three years, and Holborne's compositions are perhaps more important even than Dr. Kanazawa could have realized in 1968. The slight drawbacks to his edition do not really detract from the value of the book. Any lutenists like myself who experience feelings of vertigo at frets higher than the seventh will soon be at home at the dizzy heights of the fifteenth, and the music will repay study and performance.

IAN HARWOOD

Stabat Mater for ten voices and continuo

DOMENICO SCARLATTI

ed. Jürgen Jürgens

Vocal score

Universal Edition £3, *instrumental parts* £3

This remarkable work is not entirely unknown, having received a number of performances recently, probably in the edition made by Bonaventura Somma for the Siena Festival of 1940 (Universal's claim that this is the 'Prima Edizione' is therefore not accurate). Stylistically it is a curiosity, being a huge piece of counterpoint in that modified 'old style' which was popular for church music in the early years of the 18th century. Which is to say that it is by no means dry, but full of expressive harmony, and some surprising turns of melody; and to those traits must be added a fine sense of choral sound which the large ensemble of ten voices (4 sopranos, 2 each of altos, tenors and basses) allows. The work is not, as is sometimes said, for double choir, so much as a kaleidoscope in which upper may be contrasted with lower voices, and themes may be given in imitation to all or some of the ensemble, or there may be doublings to strengthen the sound. This edition makes clear, as Somma does not, that solo voices were used in certain sections, thus widening the colour range still further. Not that these are written in an operatic idiom, as one might expect from a Neapolitan and son of Alessandro Scarlatti; but the roulades for tenor and soprano at the word 'inflammatus' demand some virtuosity, and the 'Amen' has a few solo passages to tax the unwary. Altogether it is a splendidly strong setting of a text which the 18th century more often treated as feminine and sweet.

Jürgens' edition is much to be preferred on several counts over that of Somma. The indications of solo and tutti are basically those of a manuscript source unknown to the Italian, and they help to bring variety to the work which otherwise can be an exhausting choral slog. The continuo is realized in a sensibly unstodgy manner, and the text of the voice parts seems more closely checked than in the Italian edition (as for example in bar 3 where a D flat in the alto to agree with the imitation throughout the other parts is surely correct, compared with Somma's reading of E flat). The Foreword in German and English gives most of the information necessary to the performer — though a couple of pages of critical commentary would not have come amiss to list variant readings. This, then, is a very useful edition, and if £3 may seem rather steep for a vocal score, it is worth noting that the work lasts about forty minutes, and is really half a normal concert programme.

DENIS ARNOLD

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CLAUDIO MONTEVERDI

ed. Jacques Grimbert

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The layout of this edition and many of the dynamic markings are practically the same as those of Malipiero's complete edition. The blotchily printed introduction (in French, English and German) gives no hint of editorial practice beyond a few remarks about added bowing slurs—most of which are identical with Malipiero's. We note that the publishers claim 'Tous droits de reproduction et d'execution réservés pour tous pays' and suppose that they must refer to the continuo realization, which is indeed original. It is handy to

have this splendid piece available separately, especially since the music is clearly enough printed and contains a useful running French prose translation (though no punctuation of the Italian text). Performers should be warned, however, that this is music for virtuosi, and six expert solo singers will be needed.

JOHN STEELE

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Three new *stile antico* masses by Monteverdi? New, certainly, but Monteverdi . . . ? Don Cisilino's case must rest not proven. The source is a set of four printed part books which contained originally four masses, *Sancta Maria, In illo tempore, Ave Domine Jesu Christe* and *Tu es Pastor ovium.* The first mass, *Sancta Maria*, and the title pages have disappeared, but the set comes from the collection of Santa Barbara in Mantua (where Monteverdi worked as part of his duties at the Ducal Palace) and Don Cisilino has identified the copies as coming from the press of Osanna of Mantua. They are now housed in the Library of the Milan Conservatorium. So there is no indication on the originals of date or composer, and the printer and place are known only by comparison with other music. If it were not for stylistic evidence, this would be slim grounds indeed for boldly publishing the masses under the name of Monteverdi in the same format and colour of cover as Malipiero's complete edition.

The trouble is that the stylistic evidence is not convincing either. Don Cisilino argues similarities in these masses with two isolated passages in Monteverdi's first book of madrigals (1587), then goes on to suggest that Monteverdi wrote them as a counter-blast to Artusi's attacks, deliberately committing grammatical solecisms in them to scarify his critic. I leave it to the reader to decide for himself the likelihood of this.

The masses are unexceptional music in a mid-16th-century style. The first, *In illo tempore*, has no connection with Monteverdi's Gombert parody of 1610, but is based on a 4-part motet by Morales, published in 1543. It is smoothly written and looks as though it would sing well. *Ave Domine* is slightly more archaic and contains some roughnesses in the counterpoint (not mitigated by the editor's failure to correct an obvious error in the Tenor at the end of the *Christe eleison*). Oddest of all is *Tu es Pastor ovium* which is not only a strict *canto fermo* tenor mass, but also contains substantial sections in the old *tempus perfectum* à la Josquin or La Rue, as well as some strict canons thrown in for good measure. None of the masses contains much trace of Monteverdi's characteristic handling of the *stile antico*, e.g. square-cut phrases, garrulous sequences, fidgety cross-rhythms and a general unease in modality which tends to create cliff-hanging false relations.

The three masses are well printed and on the whole sensibly edited. But librarians would be well advised to catalogue them under 'Ignoto' for the time being.

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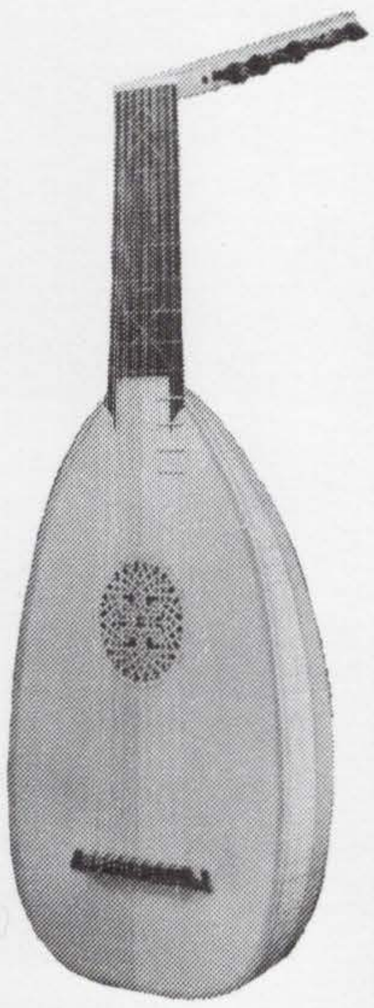

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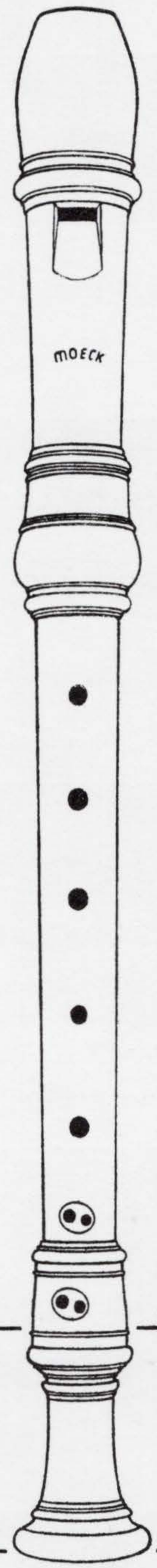

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Stimulus and satiety at Washington

Collegium Musicum activities at the American Musicological Society's Annual Meeting, Washington, 31 October-3 November 1974

Press dates unfortunately prevented this article from appearing in our January issue. This is, therefore, a shortened version.

The keynote of this Convention was surely excess: over a thousand musicologists living beyond their means at the Mayflower Hotel, trying to choose each day between six simultaneous paper and study sessions, not to mention the Collegium Musicum activities. To cover these alone was a marathon task. They opened on Thursday with a concert of 15th-century music by the American Early Music Consort, directed by Gilbert Blount. This represented the typical American university 'Collegium Musicum' style: straightforward playing of innumerable short pieces, charmingly orchestrated with delicate bell-strokes at the cadences and an extravagant display of surely the largest gemshörner in captivity. Unfortunately, this concert was 'troped' with an interminable intermezzo by the University of Texas Haut Ensemble. In the evening Mary Anne Ballard directed the University of Pennsylvania Collegium Musicum in a concert of music from the British Museum MS Add. 29987 (estampies and trecento songs).

Friday's lectures began with Edmund Bowles talking about 17th- and 18th-century timpani. A lute session introduced by Tom Heck opened with a handout of the complete vihuela bibliography and a critical list of lute music published since 1960, both available from the Lute Society of America. In the afternoon the legendary counter-tenor Russell Oberlin gave a master class in English lute-song, offering little actual wisdom but giving a precious glimpse of his own voice, so tragically cut off in its prime, in a few softly sung phrases. George Houle talked about early oboe reeds, giving details of cane measurements, staple shapes, etc. Thomas Kelly and Alejandro Planchart's 'Laboratory on Performance Practice' concentrated mainly on illustrating, with the Capella Cordina, the effect of different mensural interpretations in pieces by Dufay. It became obvious in performance which relationship was intended between changing mensurations. Bernard Bailly de Sourcy, with Musica Mensurata, performed some pieces of Dufay from original notation and discussed problems of text underlay.

In the last event of the day the Archbishop of Washington celebrated 'Vespers for All Saints' in St Matthew's Cathedral, with plainsong psalms sung by the blue-cowled men of the Catholic University of America, and polyphony

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by Dufay performed by the University of Maryland Chamber Singers. It was a memorable occasion, as we commemorated with fitting ceremony one of the canonized immortals of music.

On Saturday Don Smithers gave a fascinating account of his latest discoveries *re* Bach's trumpets, mostly clearing up the *tromba di tirarsi* question. Bernard Krainis talked informally about recorder technique, strongly advocating the left thumbnail, right thumbrest, relaxed embouchure with 'uh' shape, 'wah' in-breathing and full lungs, and the Aulos plastic recorders for all who cannot afford the top models.

Gilbert Blount then rallied the troops with an incendiary speech on how badly early musicians are treated by the musical and academic worlds. In the USA, unfortunately, virtually all these activities are tied to institutions of higher education, but rather than demanding from them more money and attention, I for one would welcome a disestablishmentarian movement. A viol workshop with Judith Davidoff and the New York Consort of Viols began with some very beautiful playing, then tackled the question of whether one can, or should, mix viols with the violin family: a problem that has to be faced, at least temporarily, by many educators and amateur players. Certainly it was a great improvement when the cellist did without the end-pin and used a viol bow.

Saturday's noon-time concert, by the Brandeis University Early Music Ensemble under James Olesen and Ruth Rubinow, was once more of Dufay's music. It was good to hear again two of the same sacred pieces which had been done at Friday's 'Vespers', now less numinous but with a precision and clarity impossible with the cathedral's acoustics.

Sunday morning's flute session with Shelley Gruskin concentrated on the baroque flute, which he distinguished from the recorder as being essentially a subjective, rather than an objective instrument. James Weaver's talk on the harpsichord centred around French baroque music, his harpsichord being tuned to A′-415, with a transposing keyboard to bring it up to modern pitch without increasing the tension of the strings.

These study sessions, on the whole, were most useful to those whose specialities lay elsewhere: specialists in the particular areas were disappointed that some of these eminent people did not talk, as they could have done, on a higher level. Perhaps the place for such sessions is at regional meetings, whereas those at the national convention should aim, as do the papers and panels, at a discourse of experts. But it was a good meeting, in that people who live thousands of miles apart had the chance to talk, old friends could spend an evening together, and some kind of tangible unity among early music lovers was achieved. The fact that early music now has its foot so firmly in the door of the AMS promises a welcome fecundation of scholarship by performance. The growth of university degree programmes in early music, on the other hand, may begin to infiltrate the often mindless world of the conservatory with some respect for history and research.

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The Society's ninth annual Summer School will be held this year at St. Paul's College, Cheltenham from August 9th-16th. Participants, at all levels, are offered tuition individually and in groups, and there are concerts, lectures, classes and other activities throughout the week.

Further details and application form from the Lute Society Administrator, Francesca McManus, 71 Priory Road, Kew Gardens, Richmond, Surrey TW9 3DH.

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Lute construction and playing

The recent upsurge of interest in early music is to be welcomed but the situation is revealing a number of unfortunate traits. These arise basically because a few people tend to dominate the activities and their views are regarded as fact rather than opinions. My main interests are lutes, citterns and associated instruments and it is with respect to this field that my comments are directed.

The first concerns the construction of lutes. It has been my observation that a number of people have decided on the exact construction of a lute. Any deviation from this precludes the instrument from their consideration. The question is, how did they arrive at this archetypal instrument? When one considers that the development took place over several hundred years it must have been difficult. Their source of information is more often than not Mace's book *Musick's Monument* (*c.*1676), which is not about lutes at all—being devoted entirely to archlutes and theorboes. Trichet (*c.*1640), describes them as new instruments rather than developments of the lute. The true lute reached its ultimate form in about 1500 and instruments by the great makers, for example Laux Maler, Max Unverdorben, were made in the 16th century. A study of contemporary paintings soon reveals the differences in external construction between lutes and archlutes, particularly the role of the lace. Mace gives a detailed description of how to remove and replace a soundboard, during which the replacement of a parchment or silver lace is dealt with thoroughly. Hence we now have demands from some quarters that all lutes must have such a lace. However, an examination of existing instruments in museums reveals no such lacings on lutes. The development may be seen clearly from paintings. For example Lorenze Coste's *The Consort* (early 15th century), shows a very plain five-course lute with no lacing at all discernible. Del Cossa's *Triumph of Venus* (*c.*1470) shows a side view of a five(?)-course lute, clearly showing the clasp and the wooden binding around the edge. In Holbeins' *The Ambassadors* (1553), a six-course lute is shown, again with no parchment lace. Von Honthorst's *Concerto* (1624), on the other hand, shows a chitarrone with black edging overlapping both table and back, whilst La Hyre's *Music* (early 17th century), clearly shows a 13-course chitarrone with a silver lace as described by Mace.

In a similar vein there is the question of authenticity. Clearly there is a case for constructing instruments using exactly the same techniques as originally. However, the first problem is in obtaining the same materials. For example, soundboards with sixty rings to the inch are very difficult to find. One could name many more similar difficulties which prevent an exact replica being constructed. Nevertheless, with a sensible attitude it is appreciated that near replicas can be made and that there is a need for them. Whether all instruments should be made in this fashion is debatable. Glues, for instance, have been improved as regards strength and permanence. It would seem reasonable to use modern glues where convenient rather than animal glues which are prone to failure from damp and fungal diseases. Would Stradivari have used as many as seven nails to fix the neck on one of his violins if he had had a resin glue available? I would suggest not.

The latest Lute Society Newsletter reports attempts at making twisted gut strings and predicts that, once a successful string has been made, nylon strung instruments will be scorned. This is despite the fact that modern strings are uniform, retain their tuning, and with overspinning provided basses of convenient length, properties which musicians of the 16th century strove for.

A number of improvements such as these can be suggested which should not alter the character of the instrument and yet should make it more reliable. Reliability is an important factor in establishing an instrument with musicians. If the lute is to be reintroduced, rather than revived in a vacuum, then it must attract modern

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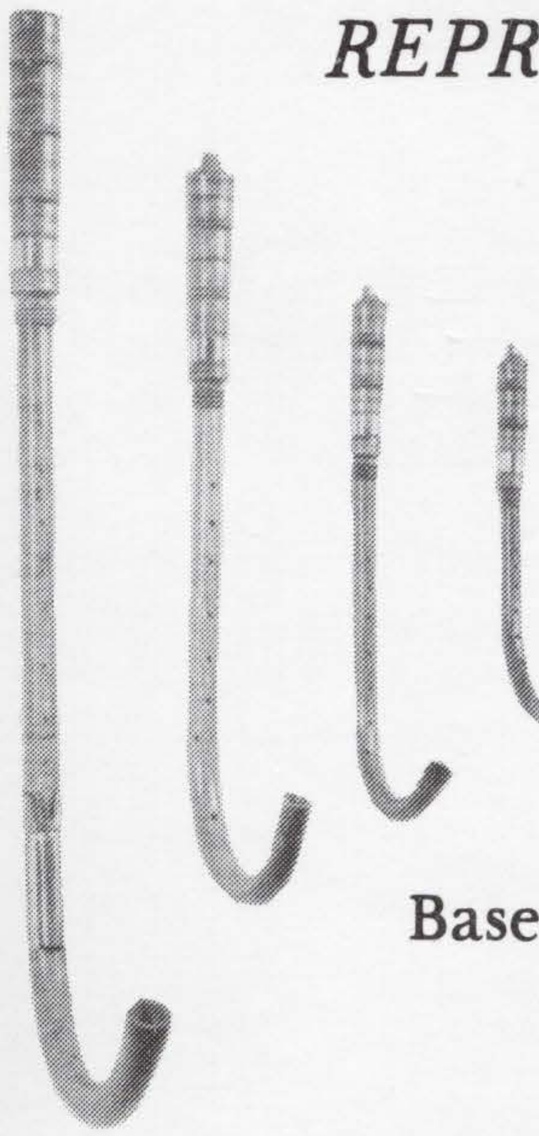

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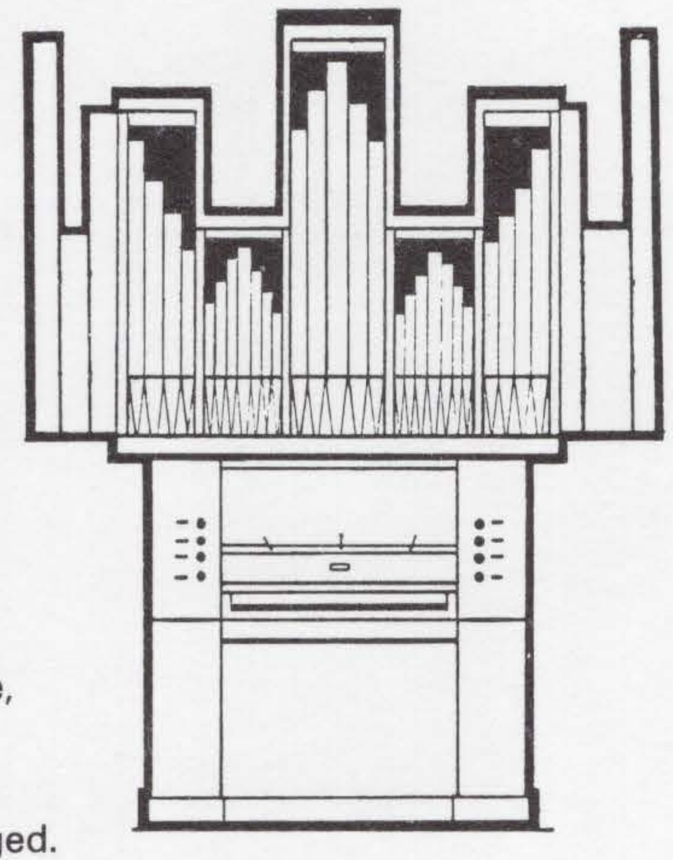

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musicians and composers and I contend that this is much more likely if the instruments offer reliability.

One last point concerns the playing of the lute. It is presently very trendy to criticize Julian Bream, basically because he does not anchor his little finger on the bridge in the approved fashion but uses the full tonal range of the instrument. Why is this to be denigrated when it extends the expression of the lute? A more expressive instrument benefits itself and the music. This is surely another facet on the blanket demand for authenticity, if indeed it is authentic to maintain contact with the bridge. I would be surprised if the great players of the 16th and 17th centuries had not used tonal changes in their playing, although I have not studied playing technique in this period.

I believe that a less dogmatic attitude to early music would secure this field of music as a permanent feature rather than a passing novelty.

DR W. G. WILLIAMS, *10 Chippendale Close, High Wycombe, Bucks HP13 6BT.*

Ian Harwood replies:

The editor has asked me to comment on the foregoing letter, without my knowing the writer's identity. The following remarks are, therefore, offered with no personal animosity whatever.

1. Every instrument maker must have his *own* ideal, which may or may not appeal to other people. Makers with an historic viewpoint will try to form their opinions in the light of available evidence. Some of this is factual—e.g. a particular old lute is constructed in a particular way; some conjectural—*why* is it so constructed and for what was the early maker striving? The more facts one assembles the more one realizes how tentative are one's opinions.

2. Surely no-one today would speak of 'the exact construction of a lute'. There is more awareness now of the changes that took place in the course of the lute's development than ever before. Twenty years or so ago there was a dangerous tendency to try to specify a 'standard lute' for all periods, but today we are almost at the point where we need different instruments, in several sizes, for every 30 years or so between 1500 and 1750, to say nothing of earlier times!

3. As for Mace, I cannot think of anyone at the present time who seriously bases ideas on the construction of renaissance lutes on *Musick's Monument* of 1676, which is concerned with the 'French lute' and the theorbo. As long ago as 1950, Donald Gill wrote: 'This famous book . . . is most misleading if regarded as a text-book of English lute-playing' ('The Lute and *Musick's Monument*', *Galpin Society Journal* III, p. 9). The same certainly applies to the instrument's construction.

4. Trichet actually says: 'Le tuorbe est une espèce de luth à deux manches, les plus long desquels a esté de nouveau introduit en prolongeant un bout de la teste d'icellui pour donner davantage d'estendue aux quatre plus grosses chordes, et les rendre plus résonantes et plus efficaces pour jouer en partie' (*Traité des Instruments*, ed. Lesure, 1957).

This I translate as: 'The theorbo is a kind of lute with two necks, the longer

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of which has been recently introduced by prolonging one end of the head of the same [the lute] to give greater length to the four thickest strings, and to make them more resonant and more effective for playing in consort.'

Thus, Trichet is saying only that the extension neck has been 'recently introduced', not that the theorbo and archlute are 'new instruments rather than developments of the lute'.

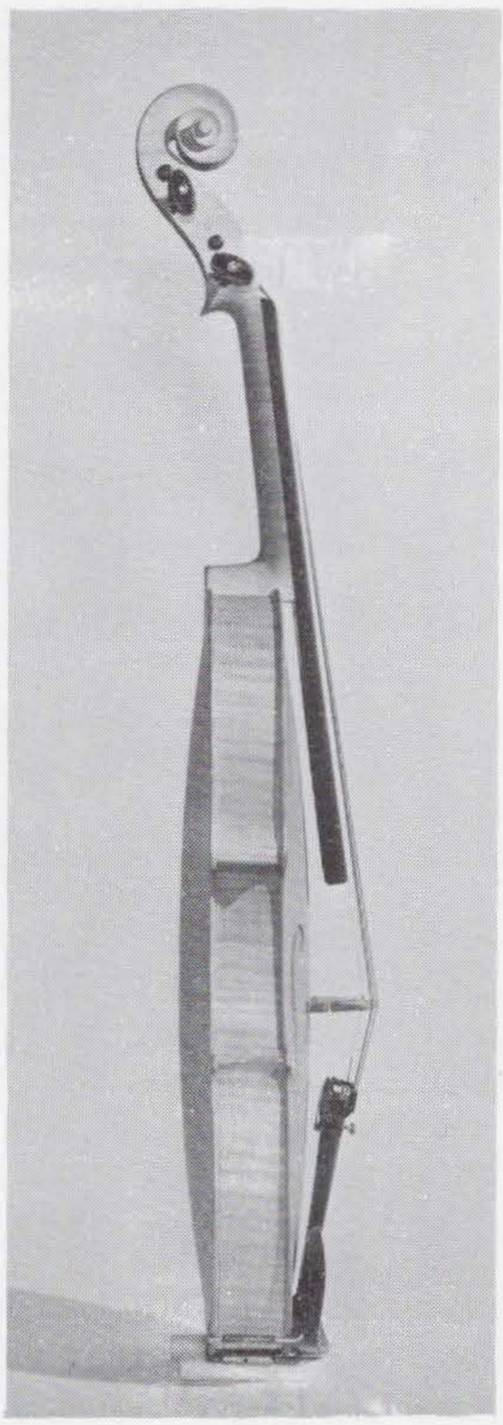
5. The form reached by 'the true lute' around 1500 was by no means the 'ultimate', and the shape used by the Bologna makers Maler and Frei was only one of many. What about the instruments by the Padua and Venice makers such as Hartung and the Tieffenbruckers in the later 16th century? Friedemann Hellwig's recent article 'Lute Construction in the Renaissance and the Baroque' (*Galpin Society Journal* XXVII, April 1974) gives a good summary of the story. His earlier article 'On the Construction of the Lute Belly' (*G.S.J.* XXI, March, 1968) has much valuable information on structural methods, and points to remarkable consistency from Arnault of Zwolle (*c.*1440, the earliest known 'working drawing' of a lute) to the beginning of the 17th century.

6. A study of paintings can indeed help not only in distinguishing between lutes and archlutes, but in many other details, of both making and playing. To this end the Lute Society Picture Collection was formed (housed in the Central Music Library, Buckingham Palace Road), and is continually being enlarged by reproductions from all over the world. Besides such matters as whether to have or not to have a lace (and surely no-one is really demanding that all lutes should have them), many more important things can be learned. For instance, while the majority of modern lutes (my own included) have open backs to their pegboxes, every single one in the Collection has a closed back!

7. In the matter of authenticity, many people feel that until we can be reasonably sure that we can reproduce the instruments and the sounds for which the early makers and players strove, it would be arrogant to think that we can improve them. Very few modern instruments can be said to have reached this ideal, and I have never heard a present-day maker or player making such a claim. Other people, on the other hand, feel that this is an unrealistic approach, which is why there are instruments and performers who have no pretensions to historic authenticity.

As to the details mentioned, there are plenty of old lutes which do not have a soundboard as close-grained as 'sixty rings to the inch', but it *is* possible to get such wood today if really necessary. Modern glues are used by many (if not most) makers; the criterion, here as elsewhere, should surely be 'does it make any difference to the result?' What matters is not Stradivari's alleged seven nails (reminiscent rather of Angels on a pin head) but the important implications of the flat neck as against the later, angled, mortise-and-tenon joint. But that is another story.

8. The previous paragraph explains



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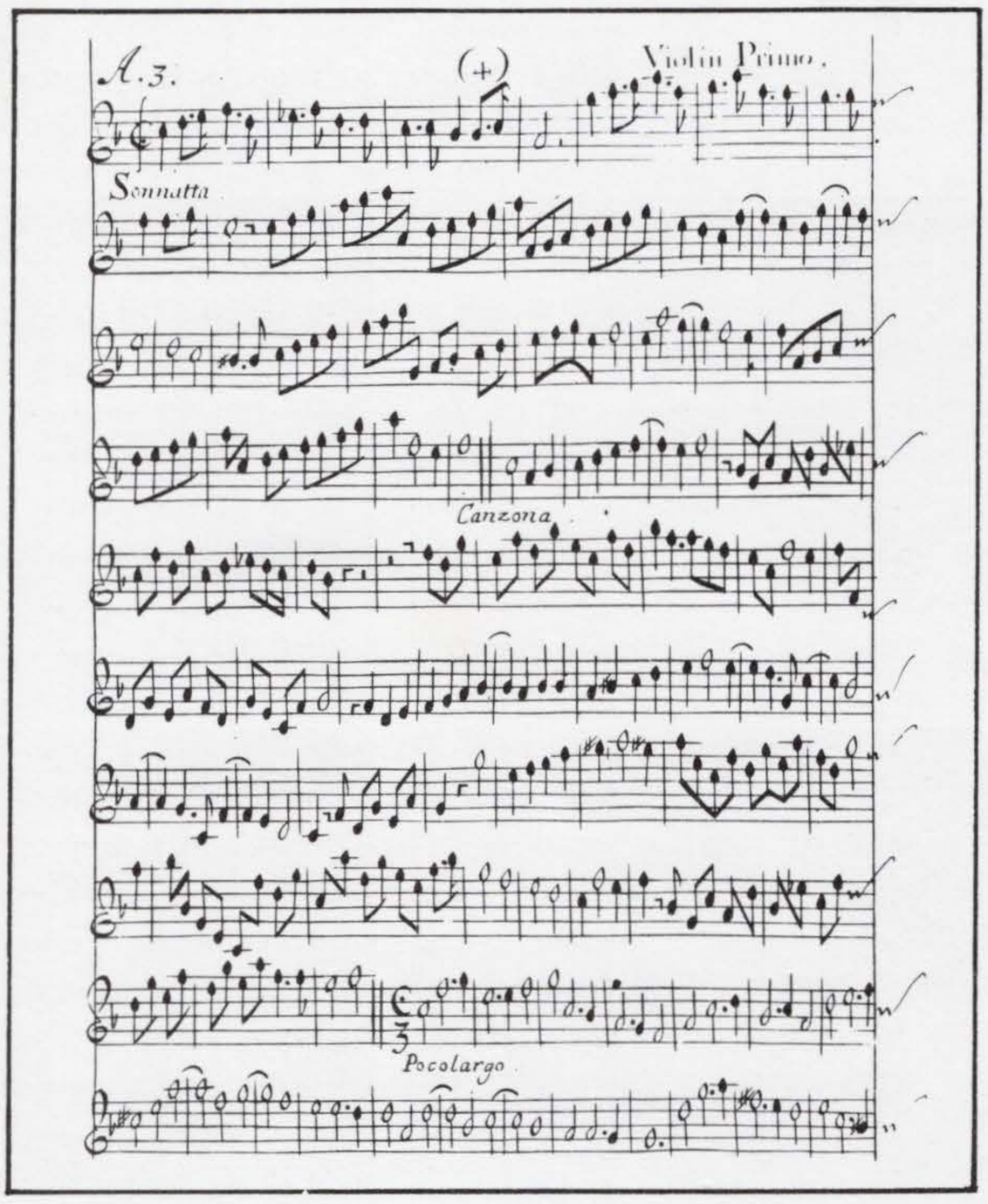

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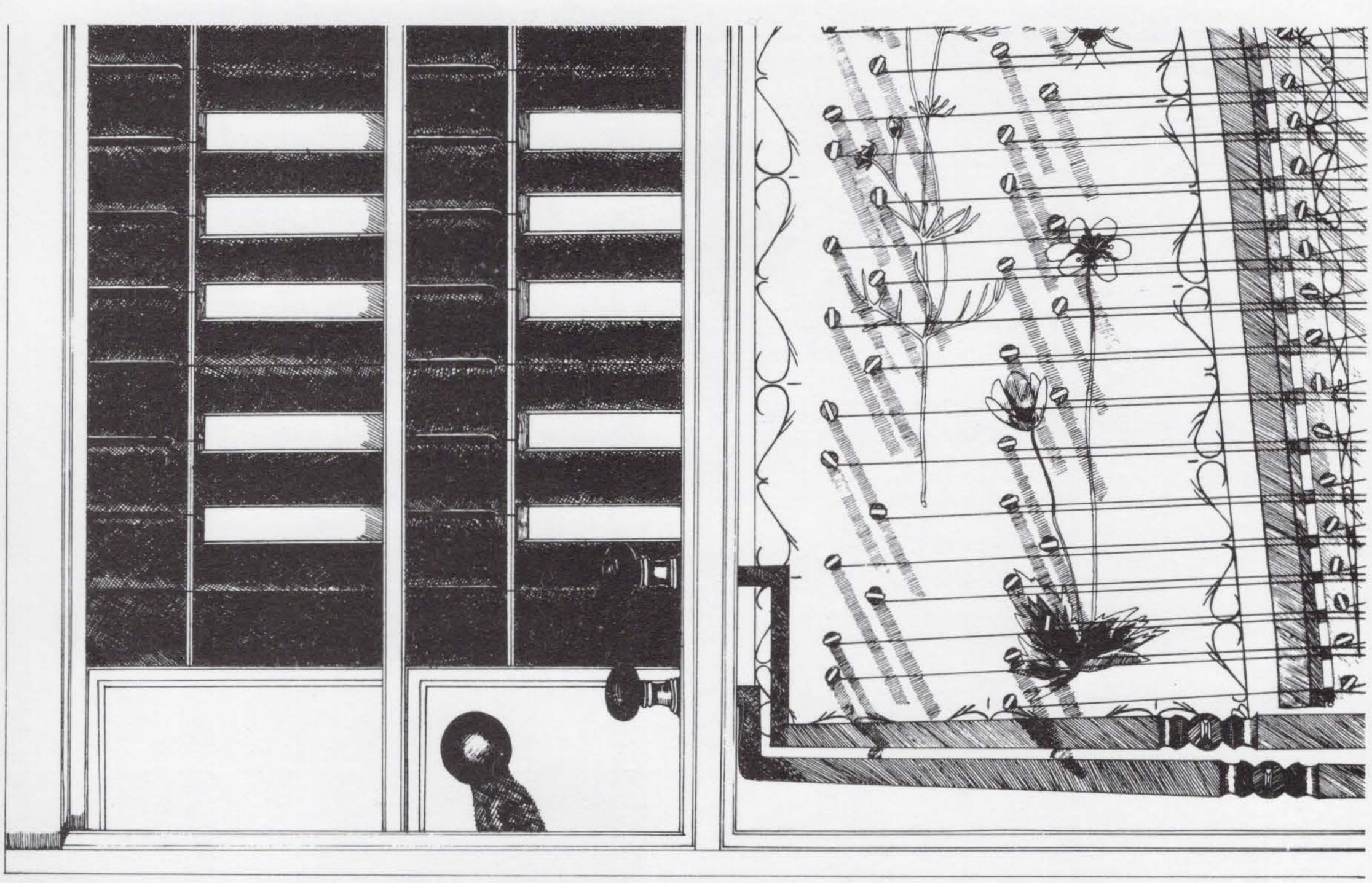
the importance of the current twisted-gut string experiments. It is quite certain that gut does *not* give the same result, tonally or otherwise, as nylon, and that covered bass strings of whatever material sound different from thick high-twist gut. We ought to pursue and conclude these experiments so that each player can decide for himself whether or not 'plastic stringed instruments will be scorned'. (I hope there should be a hyphen between the first two words in this quotation!) Everyone should have the right to decide between the tone and feel of gut, with any (perhaps more imagined than real) disadvantages in reliability, and the quite different properties of nylon. Not the least of these is that it allows an instrument of a given size to be tuned much higher in pitch than with gut, with consequent change of timbre. There is much more to the question than just reliability, in the desire for which modern musicians and composers surely have no monopoly!

9. One would hope that worthwhile criticism of any player would be based on something more than being 'very trendy'. I am glad the writer explains that he has 'not studied playing techniques in this period'. If he had, he would know that the placing of the little finger on the bridge, or even *behind* it, is first mentioned in England by the dreaded Thomas Mace! There is enough pictorial evidence to show that throughout the 16th century there was great variation in the right-hand position. The whole question of lute playing as applied to England was considered some 16 years ago in Diana Poulton's article 'Some Changes in the Technique of Lute Playing from Le Roy to Mace' (*Lute Society Journal*, I, 1959, p. 7). There is plenty of evidence for changing both hand position and dynamic level, but the lute is essentially a subtle instrument, and anything which 'extends the expression of the lute' must be employed in this context. Sudden and violent changes of tone-colour go against the nature of the instrument and indeed against that of renaissance music generally.

These effects, indulged by some modern guitarists, are a product of 19th-century romanticism. Modern harpsichordists used to be seduced into similar effects by gleaming rows of enticing pedals, but now that authentic reproductions with hand stops are more in demand, such vulgar practices have been set aside by the majority of players. Those who disagree with these views are of course entitled to do so, and will continue to make, string and play instruments in their own preferred way.

10. My last remarks are admittedly a statement of opinion, but I hope it is informed opinion, based on examination of the facts available. One must always bear in mind, however, that just one more fact coming to light could very well alter one's whole attitude. It is this awareness of the tentative nature of one's opinions that should prevent them becoming dogmatic, however strongly-held. The 'recent upsurge of interest in early music' had its beginnings well before the war and continues with increasing momentum, so it could already be considered 'a permanent



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Crumhorns

I am following with interest the crumhorn discussion in your 'letter-box'. It seems to me as if many players of our crumhorns did not read the instructions for treating freely-vibrating reeds. I beg to enclose it once again; it is also in English.

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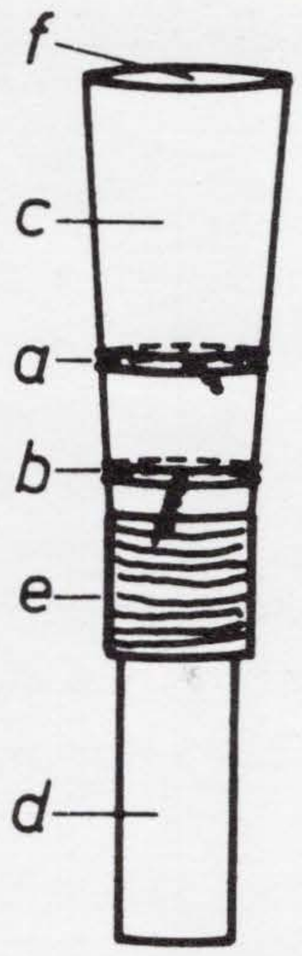

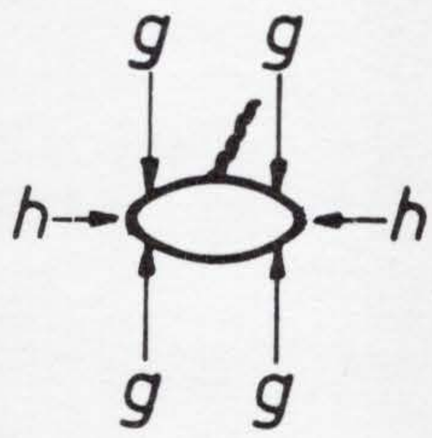

Mostly the cramps A and B can already be brought into the desired position by finger pressure.

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The score acquired an overlay in the composer's own hand as he noted down his comments and revisions in pen, crayon and pencil. Sections were cut or polished; four major ones were virtually re-composed.

Not only is the manuscript a fascinating record of the evolution of a work central to the English musical tradition, but it offers Handel's own authority for the solution of many vexed questions of interpretation. He carefully noted instructions for performance; he indicated very explicitly where a band of soloists, and where the full orchestra, was to be preferred. Voice parts were frequently re-allocated as Handel experimented with tonal effects, and singers to be engaged were listed by name, so giving concrete indications of the precise vocal qualities he was seeking.

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money, I have taught myself to adapt modern double reed tools and gouged bassoon cane to make satisfactory crumhorn reeds, using techniques applicable to all double reeds. The cane reeds are vastly superior in response, tone, and intonation, with no drawbacks other than the necessity of wetting the reed and adjusting its wires before playing. A cane reed properly adjusted to fit a given instrument can make it louder or softer, flatter or sharper, huskier or thinner, and harder or easier to play; so none of these qualities really need be considered intrinsic to a given crumhorn. As to the controversy over 'true' crumhorn sound, I invite anyone who thinks a musical instrument ought to sound like a comb wrapped in tissue paper to listen to the mellow richness of a crumhorn with a properly adjusted cane reed.

No self-respecting modern-day double reed player uses someone else's cane reeds for long, let alone plastic ones; anyone serious about playing the crumhorn should at the very least own and be able to care for cane reeds. Those having the time (and willingness to invest in tools) should very definitely attempt to make their own. I would be happy to correspond with anyone who has tried or is seriously interested in trying to make cane reeds for early instruments.

DOUGLAS A. LEONARD, *39 North St, B-2, Columbus, Ohio 43202, U.S.A.*

Re-quilling a harpsichord

Since C. F. Colt (*EM*, Oct. 1974, pp. 256-7) has taken the trouble to compare my revised edition of Ernest Closson's *History of the Piano* with the original English edition of 1947, and has obviously examined it closely, it might seem ungrateful to dispute some of his criticisms, but some of them cannot go unchallenged.

Mr Colt objects to the 'most complicated' description of the short octave on pp. 18-19 (*sic*—actually p. 19), and asserts that Closson's original diagram was much easier to follow. The 1947 edition carried both a diagram and a written description of the short octave; in preparing the new edition I decided to remove the diagram (as was done with the few other line drawings in the text), since it did not contribute significantly to Closson's description, and I made the latter a little more concise, reducing it from 26 lines to 22; I defy anyone to make it shorter or less complicated.

I do not know where Closson got the story that Bach could re-quill a harpsichord jack in a quarter of an hour, but it does not strike me as being impossibly fast work for an expert. A modern craftsman normally takes between 20 and 30 minutes (ask one!), and it *can* be done in less; Closson actually said 'it never took [Bach] more than a quarter of an hour', but I modified this to 'which he could accomplish in a quarter of an hour'. Mr Colt's contention that 'it takes almost a quarter of an hour to remove the old quill' is frankly absurd.

Mr Colt counters Closson's statement (p. 120) that '*generally speaking* [my

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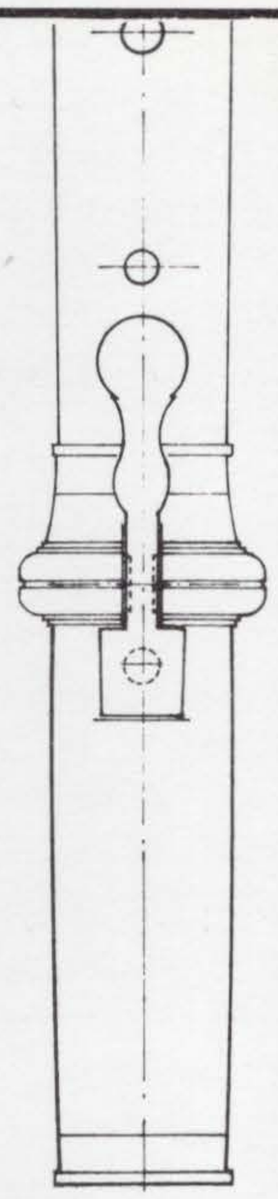

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italics], small pianos with miniature keyboards for children have not been built' by instancing two instruments, one by Bösendorfer and one by Taskin —but the latter (which, as he rightly mentions, was illustrated in the 1947 edition) is not a piano but a harpsichord.

Finally, Mr Colt is kind enough to say that 'the captions to the pictures are excellent, the editor having cut out much trivial chat', but since the captions are entirely my work it is a little difficult to see just how much 'chat' I have cut out! What Mr Colt apparently did not notice is the fact that my caption on p. 36 attributes the harpsichord in question to Hans Ruckers the Elder, whereas Howard Schott's 1973 revision of Raymond Russell's classic *The Harpsichord and Clavichord* indicates that the instrument is almost certainly a clever fake by the 18th-century French maker, Jean Goujon. One must be thankful for small mercies!

ROBIN GOLDING, *80 Princedale Rd, London W11.*

I was somewhat dismayed to read in Mr Colt's review of Closson's *History of the Piano* the following two sentences: 'Closson's first English edition of 1947 contained a number of mistakes which disappointed me, knowing Harding's and Hipkins'. *Obviously Closson wrote his book for the serious amateur rather than the professional.*'

While there obviously is a difference between amateur and professional, I would be unwilling to agree that it lies in the standards of the two groups. In fact, I think it would be more true to say that the serious amateur devotes far more time, effort and research to his work than the professional, if only because he does not have to produce instruments (or books) to earn a living. The serious amateur is really involved in what he is doing, and in my experience often produces better work than many people who call themselves professionals: to cast aspersions on the work of amateurs is to confuse them with the numerous 'dabblers' who are not properly interested in the art they pretend to pursue. His is a dangerous confusion.

IAN BOND, *Lincoln College, Oxford.*

Restoration and the Brussels Museum

In the October 1974 issue of *Early Music*, C. F. Colt mentioned some of the shortcomings of the Brussels Museum of Musical Instruments. It is not my intention to argue here about Mr Colt's reproaches: they are only too well-founded. There is, however, one point of Mr Colt's criticism which deserves special consideration, when he says that 'not very many instruments [of the Brussels Museum] are in good working condition; (. . .) it will cost a fortune to restore them'. I am convinced that Mr Colt, being himself a collector, has in fact a subtler position on this problem, which he could not have fully expressed in a short space. Yet his statement may be particularly dangerous in a publication mostly read by musicians, who often are too prompt to subscribe to such opinions. At the risk of shocking some readers of *Early Music*, I would like to stress here that the Brussels Museum does *not* want to have many of its instruments restored, outside any consideration of the costs involved. I will welcome any reaction of *Early Music*'s readers.

Restoration can be made with two different aims in view: first, it may help in the conservation of the instruments, which is the basic mission of any Museum; secondly, it makes the instruments more accessible to musicians, thus fulfilling the mission of a Museum as a public service. The first type of restoration does not necessarily imply that the instruments recover a playable condition, while the second does. Of course, the first type of restoration is indispensable. The necessity or, even more, the advisability of the second is much less obvious.

It could never be stressed enough that, from an historical point of view, any restoration brings some loss with it. The time is now over when it was thought that 'non-original parts' were of no importance. I do not entirely believe restorers who say that they would reproduce a broken piece, or redo a gluing, in such a way that 'nobody could tell the difference'. Even more, I fear them, for it would precisely sometimes be of importance to be able to tell the difference. Clearly, a restoration could be undertaken only if its advantages favourably counterbalance the historical loss. This, once again, is always the case in restorations undertaken for conservation purposes. In all other restorations, everything will depend on the point of view of the owner or of the person in charge of the instrument. Without doubt, a musician would attach so much importance to the fact that his instrument be playable, that the advantages of bringing it to a playable state do counterbalance all the rest. The historian on the other hand, although he cannot entirely discard the musical point of view which is part of the instrument's history, will put less weight on it and will sooner consider the balance as unfavourable.

In many cases, these two points of view are irreconcilable and anybody choosing one will have to face the criticism of the tenants of the other. The Brussels Museum often puts the historical point of view above the musical one. This, it should be understood, is not the easy solution, nor the cheaper one. There is today a strong tendency toward restoration and the Brussels Museum somehow feels that the very fact that its collections remained, fortuitously perhaps, untouched up to now is part of its interest and a part which should be preserved. There are in the world, say, some eighty authentic Ruckers instruments. Is it not right that some of them remain unrestored? Is it not right that Museums are entrusted to preserve them in an unrestored state, rather than musicians, for whom the playability of their instruments is often of vital importance? The Brussels Museum does not doubt the need for some Ruckers instruments to be played and heard—although I personally consider the 'authentic Ruckers sound' as a myth. But it strongly doubts the advisability of *all* Ruckers instruments being played and heard. By not restoring many of its instruments, the Brussels Museum to some extent provides justifications for others who restore theirs. Cannot non-restoration be justified by the fact that others do restore? Since a balance between the

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Dr Nicolas Meeùs is on the staff of the Brussels Museum and is a Professor at the Royal Conservatoire of Liège.

High standards at the London College of Furniture

Musical instruments in a recent exhibition of students' work at the London College of Furniture included a fine cittern with a carved rose of vellum, a five-course baroque guitar, mandolines and a hurdy-gurdy, researched by the maker at the BM and V&A. Outstanding in an exhibition of very high quality was a copy of a viol at the V&A, which showed exceptional ability. Students on the fretted instrument course had also designed and made a clavichord. Philip Shirtcliffe, director of the course, believes that his department has now established itself in such a way that in several years' time some half dozen of his students will be judged distinguished makers.

The College carefully regulates its intake of students according to the expected demands in the various fields and is gradually expanding the courses on offer. Woodwind making for renaissance and baroque wind has started under John Hanchet as a part-time evening class accepting ten to twelve students, with daytime classes for those taking it as a subsidiary subject. Thereafter the course will accept three to four students a year as with the harpsichord makers. The course stops only at that point where the keywork on instruments becomes too complicated.

Also on show was the Italian harpsichord made by Samuel Palmer, seen earlier at the exhibition at the British Crafts Centre. Gold edgings had lightened its rather uncompromising original red. Samuel Palmer is now working for a harpsichord maker. As an example of a major repair successfully carried out we saw a Persian *ud*. The violin makers produced a specimen string quartet, not matched, made by different students, and in this field Philip Shirtcliffe feels the College is producing extremely fine work.

A basic consideration of the Department's work is how the instruments will sound, both alone and in ensemble. Plans are now in preparation to arrange an occasional series of concerts at the College in which artists will use a variety of the instruments made there. Full details will be given in this journal.

JMT

Activities

Under this heading we publish a miscellany of information about concerts, plans, promotions, etc. Most of it is factual and all of it has been volunteered by those who feel there may be interest in what they themselves are doing, or in what they have come across. We try to find space for everything that is submitted and hope that this may assist general communications in the field of early music. There need be no fear of duplication and if you have anything to which attention might reasonably be drawn please send it to The Register of Early Music, Stock Farm House, Churt, Farnham, Surrey, England.

Concerts

England

Basildon Choral Society with the Ars Nova ensemble performed Vivaldi's Gloria and works by Gabrieli and Schütz at St Martin's Church, Basildon, on 7 December 1974.

The Camden Early Music Group, director Jeremy Barlow, gave a concert of 14th-16th-century English music on 6 December 1974.

Montagu Cleeve, violas d'amore, and Kenneth van Barthold, pianos, gave a recital at the Wigmore Hall on 9 November 1974.

Philippe Caillard conducted the Collegium Musicum of London in St Pancras Parish Church on 12 December 1974 in a programme including works by Josquin, Dufay, Aichinger, Lotti, Viadana. The young French harpist Martine Geliot was a guest also and performed C. P. E. Bach's rarely heard harp sonata.

The Companie of Dansers gave a performance with the Capriol Consort at the Cockpit Theatre, Marylebone, London, on 17 November 1974. Three duets especially were singled out for praise; a Courant Réglée by de Laure; an Entrée Deux by Pecour and the Chaconne *La Favorite* composed for Queen Anne.

The Consort Brass Ensemble of London with the William Byrd Choir gave a concert at the Purcell Room, London, on 22 December 1974 including works by Gabrieli, Byrd, Palestrina, Lassus, Sweelinck, Victoria, Jacob Handl and Holborne.

The group 'La Follia'—Roger Ward (harpsichord and organ), Richard Webb (baroque cello and bass viol), Peggy Gilmore (baroque violin and tenor viol), Peter Robinson (baroque and renaissance recorders)—are giving a recital at the Purcell Room, London, on Sunday 25 May.

Musica Reservata, director Michael Morrow, was conducted by Andrew Parrott in a programme of Spanish secular and devotional music of the 15th and 16th centuries at St Johns, Smith Square, on 24 November 1974, and in a programme of Spanish song and dance music of the 15th and 16th centuries at the Queen Elizabeth Hall on 1 December 1974.

Michael Muskett's Museum of Music displayed amongst other things, tabor, dulcimer, bells, nakers, string drum, Moroccan drum, bass drum, slide trumpet, clarino trumpet and coach horn at the Purcell Room on 27 October 1974. On 24 November it displayed hunting horn, post horn, baroque horn, hand horn, shofar, cornett and serpent. On 22 December at the Queen Elizabeth Hall, Michael and Doreen Muskett displayed recorders, bagpipes, crumhorn, psaltery, baroque flute and early clarinet.

Mary Remnant gave a lecture-recital 'Music in a Medieval Castle' on 5 December 1974 in the Purcell Room, London.

The Susato Consort gave a programme 'Music for the Feast of Christmas 1200-1612' at St Botolph's Church, Cambridge, on 30 November 1974.

USA

The Collegium Musicum of the University of Chicago, directed by Howard M. Brown, gave a concert on 17 November 1974 in which works of the 12th, 13th and 14th centuries were performed, including Machaut's *Remède de Fortune*.

SUMMER SCHOOLS 1975

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The Department of Music, Columbia University, presented a concert by new faculty members on 12 November 1974. The Composers String Quartet took part with Ronald Roseman, oboe, Brooks Tillotson, horn, Bernard Krainis, recorder, and Kenneth Cooper, harpsichord.

The Muse's Delight, a trio of musicians (Peter and Elizabeth Hedrick and Mary Ann Covert), from Ithaca College, gave a programme at the Carnegie Recital Hall with oboes, recorders, shawms and harpsichord on 11 October. The critics spoke of a performance that was 'skilful and pleasantly diverting'.

The University of Texas Collegium Musicum Haut Ensemble, director Humer Rudolf and graduate assistant Doug Kirk, gave a programme of 'Music of Dufay's Contemporaries' with cornett, shawms, sackbut, crumhorn, recorders and voice at the Dufay Convention, Washington, of which we give an account elsewhere.

The Touchwood Ensemble (c/o Unicorn Music, 422-C Bay St, Santa Monica, CA 90405, USA) gave two concerts at UCLA Rotunda and Clark Memorial Library in October 1974 on recorders, violin, cello and harpsichord.

On 19 January the Ensemble presented Wendy Gillespie and Mary Springfels, viole da gamba, in concert with Frederick Renz, harpsichord, as part of its 1974-5 concert series. The performance included works by Marin Marais, Sieur de Sainte-Colombe, Johannes Schenk, Thomas Ford, Georg Böhm, and François Couperin. This all-baroque concert featured rarely performed duets for bass viole da gamba and lyra viols.

Courses

The courses at Schloss Breiteneich will be held in 1975 as usual. Tutors will be Walter Sallagar, David Skulski, John Hanchet, Sven Berger.

University Extension, University of California, Berkeley, gave a weekend programme on the Music of G. F. Handel 6-7 December 1974.

A lively course in medieval and renaissance music was held between Christmas and New Year in Belsize Park, London, for twelve young professional singers and players. It was given by Andrea van Ramm of the Early Music Quartet in Munich, who dealt with problems of musical style and Holly Alonso, who was responsible for gesture and movement. In an informal but intense atmosphere, those involved arrived at many new conclusions about presentation of early music.

News of groups and individuals

Ensemble for Early Music, founded by members of the former New York Pro Musica Antiqua Concert Ensemble, has acquired an antique violin. The straight-neck (baroque) violin was recently purchased from the Pro Musica Board of Directors after a lengthy negotiation. The instrument is one of the few antiques in the former Pro Musica collection. It is in its original state, in excellent condition, and is thought to be the work of an English violin-maker of the 18th century. It is one of the few pre-19th-century violins that escaped alteration to accommodate 19th-century performance practices and was first used in a programme of Elizabethan music at the Cathedral of St John the Divine on 2 February. During Pro Musica's history, the instrument was virtually untouched, as the instrumental ensemble was predominantly made up of wind players. The Ensemble for Early Music has shifted its emphasis away from winds toward a more balanced, string-oriented ensemble unlike the more common recorder and crumhorn groups of today.

Ars Nova presented: Three Stuart Masques at the Banqueting House, Whitehall, London, on 22 November 1974; 'English Popular Music' *c.*1600 at the Art Workers Guild on 11 December; 'Our English

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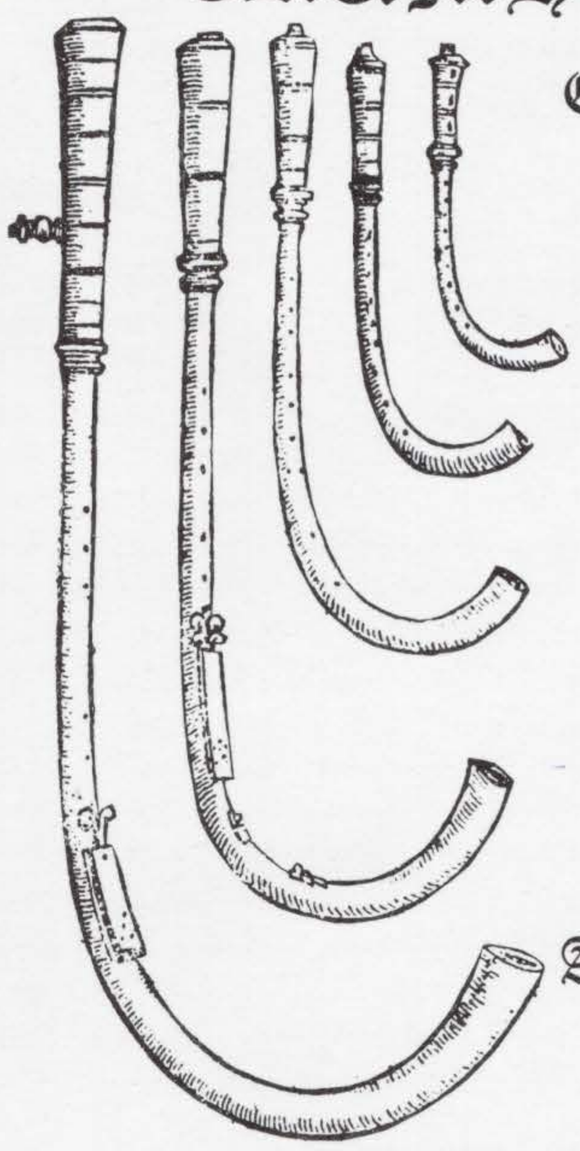

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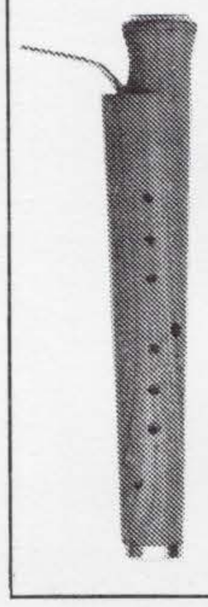

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Trumpet' on 18 January at the Art Workers Guild and at Penn Music Society, Bucks, on 26 January; Ars Antiqua Music at Durham University on 29 January; 'Music of the London Pleasure Gardens' at Essex University on 3 February; The Royal Wind Musick (with the London Cornett and Sackbut Ensemble) at Mill Hill School on 11 March. Plans include 'Shakespeare and Music' at Southwark Cathedral on 24 April; 'Music of the London Pleasure Gardens' at the Purcell Room on 27 April; Monteverdi's Vespers with Hertford Choral Society on 3 and 4 May; 'James Joyce and Music' at Gipsy Hill College, Kingston, on 9 May.

The Ancient Instruments Ensemble of Adams State College, Alamosa, Colorado (director Karl Wienand) toured Wyoming, Montana, Idaho and Washington in 1974 and finished with three performances accompanied by a river and waterfall at Expo 74,the world's fair at Spokane. Adams State College is something of an oasis of early music in Southern Colorado, but the student Collegium Musicum can make itself felt with 12 crumhorns, dozens of recorders, 2 Irish harps, 3 psalteries, 2 viola d'amore (one of *c.*1750), 2 gambas, 4 harpsichords, rackett, sackbut, cornetti and percussion, in a town of 7,000, all at an altitude of 7,500 ft.

Wendy Hilton (98 Riverside Drive, Apt 11a, New York, NY 10024), a specialist in renaissance and baroque dance, is English, but has lived in New York for the last six years and finds the American musical world far in advance in its interest in early dance. She went there first at the invitation of Rosalyn Tureck to give lecture-demonstrations for the International Bach Society. Four years later she was guest lecturer at Rutgers University, on the faculty of the Juilliard School and also of the State University of New York. She formed her present dance group strangely enough *after* it had been advertised by Michael Tilson-Thomas to appear in Boston and New York with the Boston Symphony and the Buffalo Philharmonic. She was on tour in Euope with Pro Musica and could not be contacted, but he had refused to be put off and had gone ahead. Luckily she caught sight of the advertisements in time.

The London Boy Singers (13 Caithness Road, London W14) always feature authentic performances of early music in their programmes: in 1974 a quincentenary performance of Dufay's Magnificat in the Eighth Mode has formed the central part of several recitals, including a memorable performance in the Lady Chapel of Ely Cathedral. Renaissance motets and madrigals are included in the repertoire, together with some very fine, but much neglected, part-songs by 18th-century composers, including the Earl of Mornington and Richard Stevens. After a busy 1974 season, including a tour of East Anglia, appearances with Musica Antiqua and at the Proms and the City of London Festival, several recording sessions, and a number of concerts in the London area, advance plans for 1975 are already well under way. These include a visit to Italy at Easter, a summer tour of the West of England (26 July to 4 August), and major recitals at Hounslow Parish Church (2 February), Brighton Parish Church (9 March), and at Barnes (19 April). The choir also hope to record an LP of 16th- and 17th-century music, including consort songs, in 1975.

David Munrow's Early Music Consort of London is preparing a sequel to his delightful and successful *The Art of Courtly Love*. In March they undertook an eighteen-day European tour including the Hague, Amsterdam, Nijmegen, Rotterdam, Brussels, Groningen, Antwerp, Paris, Cologne, Stockholm, Helsinki and Trondheim. On 5 May they give a concert at the Queen Elizabeth Hall, London, and a lunch-hour concert at St John's, Smith Square, London, on 19 May. They appear at the Bergen Festival on 1 and 2 June, give a concert 'Estampies to Ragtime' at the Stour Festival on 15 June and another at Tours Festival on 29 June. They have two appearances at the Flanders Festival at Bruges on 2 August and 5 August (Monteverdi's Vespers with the choir of King's College, Cambridge).

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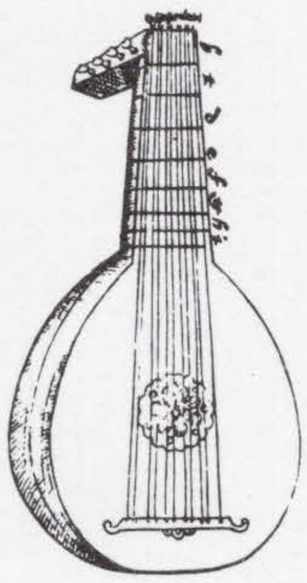
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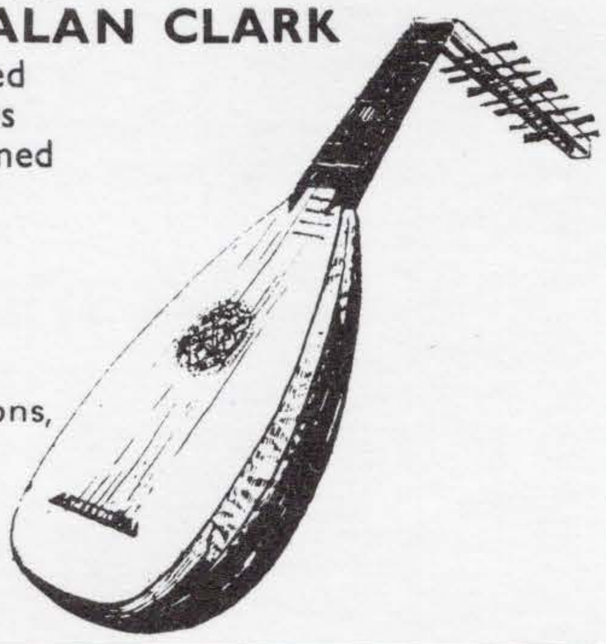
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Another offshoot of the New York Pro Musica is the New York Aeolian Consort which has been active for ten years in giving concerts and lecture demonstrations of early music. All the members took part in the Instrumental Collegium of Pro Musica's educational programme and from 1966 Ruth Leach was member and secretary of Pro Musica's board of directors. Olav Garset who was with the N.Y. Aeolian Consort for two years, helped to found the Oslo Pro Musica Antiqua, which must be a Norwegian collateral descendant.

The lute is surprisingly little known in Italy so the activity of Federico Orsolino of Genoa, who is a brilliant player, is of special interest. He has recently given an outstanding series of recitals in North Italy on his renaissance lute built by Piretti. Future plans include concerts in S. Italy, Germany and the USA.

Oxford University Opera Club, the longest established in England, celebrated its 50th anniversary with a production in February 1975 of a new edition of Monteverdi's *Orfeo* by Jane Glover. The opera was the first the club performed, in an edition by Sir Jack Westrup. The designer was Bruno Santini, the producer Peter Wilson and the cast headed by Ian Caddy, perhaps the first baritone Orfeo. Particular care was taken to follow the original indications of instrumentation.

The Philip Jones Brass Ensemble, well-known for performances of 16th- and 17th-century music, as well as everything else, had an exciting and overwhelmingly successful tour of Japan and the Far East at the end of 1974.

The Pre-Baroque Ensemble of the Quebec Conservatoire of Music under Robert Brunnemer made its debut on 7 December 1974 in a programme of Josquin, Caprioli, Gastoldi, Heylanus, Landino, and Attaingnant, using voice, recorder, trombone, cornett, dulzian and percussion. The Ensemble Renaissance de Quebec is active and awakening further interest in early music recitals to schools and concerts including one at Quebec Museum in April 1975.

The group 'Quintain' (Little Lodge Farm, Cloot Drove, Crowland, Lincs) has given recitals in Spalding, Coventry, Frome, Frensham, Burton, and plans include another at Peterborough.

The Welsh Consort (49 Eaton Crescent, Uplands, Swansea) is a broken consort which presents programmes of renaissance and baroque music, and also new works written for them by several leading Welsh composers. Its members have given some very successful concerts in Wales and the consort is now looking for other 'expenses only' audiences.

Makers

James F. Bartram, Jr, P.O. Box 239, Bristol, R.I. 02809, USA, is now making recorders after 16th-century originals in the Kunsthistorisches Museum, Vienna: S-A-T are being delivered. The Bass should be ready in six months and he intends eventually a Great Bass in C. With the advice of Steve Silverstein of 'Music for a While' he is also making sordunes after Praetorius. The recorders are at A-440hz meantone temperament in maple and one piece unless otherwise requested. Prices: S $85, A $150, T $225. He would be glad to know of other makers willing to exchange information.

Kunito Kinoshita, 1547-2 Kamiyama, Kanae-machi, Shimoina-gun, Nagano, Japan, makes a recorder after Stanesby Senior and a transverse flute after W. Beukers. The recorder in f′ at A 415hz with four ivory decorations, in a case, costs $320. The flute in d′ at A 415hz with five ivory fittings and silver key, in a case, costs $320. The woods are grenadilla, and Turkish boxwood. Ivory instruments can be provided.

Paul Williamson has now added a 'Capriol' tabor 12″ diam and 20″ deep, and a Medieval Side Drum, 12″ diam and 10″ deep, to his range. A pop group has bought a set of his percussion for their next LP which should ensure a new hit.

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Publications

Stephen Bonner, who publishes the series of volumes on Aeolian Harp, has moved to 7 Summit Gardens, Halesowen, West Midlands, B63 4SP, England.

Susan Farrell (21 Ft Washington Avenue, New York, NY 10032, USA) is compiling a complete list of contemporary musical instrument makers including concert, folk, and early instruments. She would be glad to know of anyone who should be included in what will be published as a non-commercial directory. The files at present hold 1,200 names.

The Folk Harp Journal, Mt Laguna, California, is concerned with the interests of players and makers. It provides plans, instruction in playing and music and has attempted to compile a complete list of makers throughout the world.

The list of X-rays obtainable from the Germanisches National Museum, 8500 Nurnberg 11, Postf 9301, W. Germany, includes cornetts, recorders, oboi da caccia, cors anglais, basset horns, bassoons, dulzians, cittern, mandolin, guitars, lutes, a 'büchsen-trompete' of 1731, and a 'rohrzink'. Technical drawings include gambas, lutes, regals, cello, piccolo, arpeggione, clavichord, harpsichord, and 'hammerflügel'.

A new quarterly *Guitar and Lute* is announced from 1229 Waimanu Street, Honolulu, Hawaii 96814.

Details of the multifarious activities of the San Francisco Renaissance Centre including mumming, juggling, a Faire, renaissance dances and early music consorts, can be had from PO Box 18104, San Francisco, Ca. 94118, USA.

The Viola da Gamba Society of America publishes an annual journal and quarterly newsletter (Efrim Fruchtman, Music Dept, Memphis State University, Memphis, Tenn. 38111). Dr Wendell Margrave and Dr Bruce Bellingham have been elected President and Vice-President for the current year.

The Westcoast Early Music Society magazine (861 Arlington Blvd, El Cerrito, California 94530) for December 1974 carries a full account of Berkeley Early Music Symposium held in October and an unusual article from Vancouver listing contacts and describing places in the city where concerts of early music are successfully arranged. This latter kind of information must be invaluable to musicians in the area and one wishes the example may be followed extensively for other cities everywhere.

STOP PRESS

The Haslemere Festival will be held this year from 18-26 July.

Ralph, a newspaper for medieval and renaissance teaching, has announced the completion of its first year. Printed three times a year in January, April and October at Kent State University Press, it publishes contributions from teachers of medieval and renaissance art, history, literature, music, philosophy and theology. Subscriptions ($3.75 a year) and further information from Joanne Kantrowitz, *Ralph*, Kent State University Press, Kent, Ohio 44242.

Nicholas Harnoncourt and the Concentus Musicus Wien will be touring Australia and New Zealand in 1975 and during 1975 Nicholas Harnoncourt will direct an international Bach Course at the Hague, concerts at the Holland Festival and performances of the St John Passion with the Concertgebouw Orchestra.

The Motet Choir and Viol Consort of the Collegium Musicum of the University of Chicago, directed by Howard Mayer Brown, gave concerts on 17 and 19 January which included motets by Isaac, Bach, Hassler, Zachow and Praetorius.

London Pro Musica, which is a concert-giving group as well as a publisher, gave programmes of French and Italian music in Oxford and London in February, March and May. Their future plans include a performance in Canterbury Cathedral on 12 July. They have just recorded an LP of *Music from the time of Rabelais*.

The Halcyon Consort from Birmingham gave its London début at The Wigmore Hall on 27 February in a baroque programme for recorder (Alan Davis), viola da gamba (Kathrin Michaelis) and harpsichord (John Craven).

The Consort of Musicke, directed by Anthony Rooley, gave its first QEH concert on 24 February with *Music in Renaissance Venice*. On 18 January in the Purcell Room they presented an unusual programme with two lute-song cycles, *Songs of Mourning* by Thomas Campion and John Coperario and *The Twelve Wonders of the World* by Sir John Davies, with music by John Maynard. The Consort's first weekend school of 1975 was devoted to the Italian 'Canzona Francese'.

The 27th Staufen Music Week will be held from 18-26 July 1975 with the main theme being 'Early Music in Germany'. Registrations close on 30 June with Staufener Musikwoche, 7813 Staufen in Breisgau, Rathaus, Germany, from where full details can be obtained.

The Ruckers Genootschap will hold its fifth summer course from 28 July until 6 August 1975 with Kenneth Gilbert. Scholarship applicants should apply to the Belgian Ministry of Culture, Kortenberglaan 158, B-1040 Brussels (for United States and Canadian applicants) and to the Music Officer, Music Department, British Council, 97/99 Park Street, London W1Y 4HQ (for British applicants). Applicants must submit a *curriculum vitae* proving that one of the following prerequisites is fulfilled: harpsichord training at an advanced level, graduate of recognized music academy or conservatoire, laureate of an international harpsichord competition (finalist or semi-finalist), recommended by a recognized harpsichord teacher.

A series of fourteen concerts is being planned for the Raphael Cartoon Court at the Victoria and Albert Museum, London, starting on 8 April and continuing throughout the summer. The concerts will take place on Tuesday evenings at more or less fortnightly intervals. Every second concert will be given by *The English Concert*, directed by Trevor Pinnock, which has been adopted for the series as 'The Baroque Ensemble of the Victoria and Albert Museum'. Maurice Cochrane, who arranged the very successful lunchtime chamber concerts last autumn, is acting as artistic director for the new series. Provisional dates and details are as follows: 8 April The English Concert; 22 April The London Sinfonetta; 6 May The Music Party; 13 May Kenneth Gilbert on the 'Vaudry' Harpsichord (1681), newly acquired by the Museum, and now restored to its original state; 20 May The English Concert; 3 June The Fires of London; 17 June The English Concert; 1 July to be decided; 15 July The Kings Music; 2 September Colin Tilney; 9 September George Malcolm; 23 September The English Concert; 7 October The Boismortier Ensemble; 21 October The English Concert.

Dulcimer publications
David Kettlewell has advised us of two further 18th-century publications for dulcimer: Carlo Monza (*c.* 1740-1801) Hackbrett Sonata c-dur for dulcimer and continuo published by Musikverlag Josef Preissler, Munich, and Hackbrett-Tablature von 1753, for solo dulcimer, being tunes from a Danish MS transcribed to staff notation and edited by Schickhaus, from the same publisher.

Correction
The Three Madrigals by Arcadelt advertised as published at £1.20 by Antico Edition in our last edition are in fact published at 90p.

Illustrations on pages 143 and 207 are by Robert Kindred.

Friedrich von Huene has advised us that the prices given in Christopher Ball's article (*EM*, January 1975) no longer apply. Please refer to him direct.

The lute worldwide–1

Australia

Early music, long proclaimed on gramophone record, and demonstrated by the visits of Carl Dolmetsch, Studio der frühen Musik, Julian Bream, Syntagma Musicum and the Early Music Consort of London, has met with increasingly receptive and knowledgeable audiences. Recitals by local performers are, however, somewhat rare.

The most distinguished Australian lutenist is Anthony Allan who trained in classical guitar at London Guildhall and then at the State Music Academy in Vienna under Karl Scheit. At the same time he trained in chamber music under Professor Mertin, an authority on early music. He now lectures in the guitar and lute at the Tasmanian Conservatorium of Music. He has given many concerts in Tasmania and Queensland, usually playing lute in the first half and guitar in the second half of the programme. In some concerts he has accompanied a singer in lute songs and guitar songs. His first recital devoted entirely to lute songs and solos was in 1964 for Musica Viva in Brisbane, when the singer was Janet Delpratt. Anthony Allan has given many lute recitals for ABC radio and television both in Brisbane and Hobart. He is also making a record of lute and guitar music which will have Australia-wide distribution. It will be released in 1975 by Candle Records—CFPS-058.

The Renaissance Consort of the Tasmanian Conservatorium was formed by Anthony Allan in 1968, and besides its local concerts and demonstrations to schools, has made two successful visits to Melbourne. Prior to this, Anthony Allan had formed a Renaissance Consort in Brisbane which was giving concerts for music societies there in 1966. Right from the beginning he made Thomas Morley's *First Book of Consort Lessons* the mainstay of their repertoire. Lute songs and solos were also included in the programmes. 'The main difficulty of popularizing the lute here' he writes, 'is the cost of the instrument plus the fact that I don't live in one of the big cities of Australia.'

A special recital by Australian counter-tenor Hartley Newnham and lutenist Jonathan Rumin was given in Melbourne in June 1973. The programme consisted of 16th- and 17th-century English and Italian lute songs and dances, and included three contemporary works for solo voice by John Cage and Kim Williams.

There was only one lute recital in Melbourne during 1974. In April Jochen Schubert, Lecturer in the Faculty of Music at the University of Melbourne, performed several Dowland pieces in the programme 'Open House with George Dreyfus'.

Throughout Australia a number of lute kits have been put together by enthusiasts, while others experiment with native timbers—sometimes aided by the Lute Society's working drawings. Master-crafted instruments are made by Ben Hall in Sydney, and Peter van Ree in Melbourne, who is currently building a vihuela to form part of a comprehensive collection of early instruments being acquired by the Faculty of Music at the University of Melbourne for the use of students in the Degree courses.

Perhaps the best-known local maker is Fabrizio Reginato, who in 1963 set up his workshop at Anthony Allan's home in Brisbane. Before that he worked in a furniture factory as a wood carver, and had only made one or two guitars. Although he now lives in Italy, he still makes the occasional instrument for Anthony Allan's students. Whilst in Australia he made eleven lutes, two pandoras and two citterns, as well as classical and flamenco guitars.

The majority of lutes played in Melbourne were made by Gerhard Reither of the MIGMA cooperative in Markneukirchen, East Germany. Helen Richmond, who indents historical instruments and sheet music, has supplied twelve of his lutes since 1969.

Lute may be taken as an elective at the University of Adelaide, is taught at the Tasmanian Conservatorium, and is used in workshop sessions at the Melbourne State College as well as in student concerts. In addition, several of Jochen Schubert's private guitar students are in the process of acquiring lutes. While as yet there are no lute societies in Australia, the lute has become an established part of the music programmes of universities and tertiary colleges throughout the country, and the training of fine young lutenists is assured.

HELEN RICHMOND

Holland

Over the past few years interest in lute playing and lute music has steadily grown in Holland. There is no lute society so Dutch lutenists join the English or American societies, or both, or none. Ten years ago there was not a single lute maker in Holland. Now we have in Nico van der Waals (van Teylingensh. 39, Oud-Karspel N.H., Holland) a first-class maker with baroque lutes, chitaronni, baroque guitars, and soon theorbos to his credit. He has a long waiting list.

Audience interest in lute recitals is very great. The big impresarios will take only Julian Bream but Mr F. Visser, an impresario in the Hague, arranged concerts everywhere for Toyohiko Satoh, with much success. Each of our three Conservatoriums has a lute teacher. At the Hague there is Mr Toyohiko Satoh, with a large class of around 14, and already very good solo and continuo players have emerged. The Amsterdam Muzieklyceum has myself as Professor, and also for the Conservatorium, with three pupils at the former and five at the latter.

Around nine years ago we had our first lute week in Holland, with two other courses around two years ago and another course planned from 4-11 April 1975. Each year the Holland Festival engages several lutenists from Holland and abroad for operas, with lutes and chitaronni.

GUSTA GOLDSCHMIDT

United States of America

In the early sixties the directory of the Los Angeles Musicians' Union listed perhaps half-a-dozen professional lute players but it is probable that none of them considered it anything but a potentially profitable 'double' and

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certainly not an instrument requiring or meriting any serious study. The 1975 directory of the same Union lists 14 lutenists under the heading *Lute/ Renaissance Lute*, which is apparently designed to maintain status for those who still pay their allegiance to the *laute* (a six-string Bavarian instrument), as does one understandably gratified studio musician who has been called on to record soundtracks for most of the renaissance and medieval films made in Hollywood in the last 30 years. The directory also lists six players under *Vihuela* (Spanish Lute), but repeated urgings have not yet succeeded in convincing its compilers of the legitimacy of the baroque lute.

Musical America publishes an annual Directory of the Performing Arts which contains approximately 20 pages of small type listings of concert bookings. A tedious scanning of the last four years revealed no definite trend, upward or downward, in the number of scheduled engagements for solo or ensemble lutenists. Although extensive, the concert information supplied is far from complete because the data is volunteered by various sponsors throughout the country. The categorical index of advertisers in the 1975 edition lists 75 names under 'Guitar and Lute', of whom 12 play lute or vihuela; it is noteworthy that not one offers to perform as a lute or vihuela soloist only—each is a lutenist-singer, a guitarist-lutenist, an accompanist, or an ensemblist. Evidently they and their managers feel that this bow requires more than one string. Incidentally, six of the 12 are Americans, three are Britons, one is Spanish, and the nationality of the other two is not known.

Concert announcements sent by members of the Lute Society of America to the Newsletter editor disclose that a number of university *collegia musica* now boast one or more lutenists, a rarity even half a decade ago, and that several concerts per month which feature lute are not unusual in San Francisco and in Washington, D.C., to name two cities. Other communities are limited to one or two per year and, undoubtedly, the number who have yet to host a first exceeds all the others.

Ten years ago it would have been difficult to find for sale in this country any lute other than one imported from Germany. Music shops still stock the Reither and Heinrich models but the made-to-order selection, usual waiting period four to 12 months, is competitive as to price, and quality can be found which is comparable to that of the best European makers. This is a welcome development since prices of imported master-level lutes, after conversion into deflated American dollars and the addition of import duty and freight charges, are beyond the reach of most. The number of lute makers is increasing as people seek livelihoods outside factories and offices, and as makers of other instruments diversify to participate in the growing lute market. The list of makers published by the LSA includes the names of 34 Americans: for some it is a labour of love and in no sense a commercial enterprise, but for others it is a livelihood. Those who offer to supply ser-

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These four works are from the "Worcester Fragments" (English). Three are in triple meter common to the period, while one is in the less common duple meter. (M)

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viceable, light lutes under the $500 price, which most students regard as a top limit, have steadily growing backlogs of orders.

The light lute trend seems to date from about 1970, they were seldom met with before that, and some long-established makers have altered their designs in response to the demand. The light-versus-heavy controversy continues to generate heat, with epithets like 'bomb-shelter' and 'rubberband-lutes' exchanged. Players also wage their ideological warfare predictably: some claiming the necessity for heavy instruments, strings, and fingernails if they are to be heard in today's large concert halls; others decrying the non-descript sounds produced and suggesting that the real reason for their bastard equipment is unwillingness or inability to develop the control needed to play true lutes. Perhaps the 10-string guitar and/or electrical amplification will eventually resolve this old dispute.

The Lute Society of America's first two years, 1966-8, were precarious and for its survival Kenneth LaBarre, the founding president, is almost solely responsible. Membership has doubled in the last four years and in 1974 stood at just over 300. Growth has been slower than might have been expected for so populous a country as the United States. This can be attributed in part to the difficulty of conducting all affairs by mail, a cumbersome process even if a supply of enthusiastic, verbally oriented directors were assured. Also, there has been a lack of vigorous solicitation on an individual basis and no advertising programme.

Meetings of members have occurred with more or less regularity in Vancouver (British Columbia), San Francisco, Los Angeles, Chicago and New York City. Expansion of such activities by the formation of affiliated chapters throughout the country is being studied. The Society also offers an annual *Journal*, four *Newsletters* per year, access to microfilms and information about any and all aspects of lute playing—makers, teachers, editions, etc.

The *Journal*, in addition to its very necessary function of providing student and professional musicologists with another forum (publication credits are vital for them), has made available some otherwise hard-to-come-by modern, practical research such as Eugen Dombois' work on temperaments for fretted instruments and Toyohiko Satoh's article on low-tension octave-stringing. The *Newsletter* has supplied information about lute happenings throughout the country and the world: recordings, concerts, meetings, workshops, summer schools. It has also regularly carried printed solo and duet tablatures. (Donna Curry resigned the editorship of the *Newsletter* with the issue of January 1975 but will forward or respond to inquiries addressed to her at P.O. Box 194, Topanga, California 90290.)

A file of 1974 correspondence measuring 8¼ inches reveals a quality of the American lute revival that is not apparent from a recital of statistics. That is the *mystery* of so many people with no close contact or experience with lutes being moved to set about

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playing and building them, and writing to ask for help. Except in a handful of US cities, they have no companions or other encouragement initially; the inspiration seems to be in nearly every instance singularly personal.

Any prediction about an unprecedented phenomenon has dubious value, but one cannot help wondering: how long will it endure, will it spread to the Establishment, perhaps invade the major concert halls? Intuition says that it will continue long and a sufficiently large audience will be found—but a different audience than frequents concert halls now. However, all things are possible to a performer with the right brew of temperament, repertoire, and publicity. In truth, not many lutenists seem concerned about such uncertainties. Most seem content with the prospect of a life-long banquet of elegant music. DONNA CURRY

Historic reunion

The largest number of lutenists yet to convene in the Americas witnessed in September 1974 the reunion of two influential and delightful pioneers of the early music adventure—Diana Poulton and Suzanne Bloch—and the re-forming of their historic lute duo. A concert at the White Oak Theater in Carmel Valley, California, on 7 September was their first joint appearance since the Haslemere Festival of 1935 in England when, for probably the first time in three centuries, they recreated duets from the *Jane Pickering Lute Manuscript*. The 1935 audience could not possibly have been more grateful, enthusiastic, and admiring than were the 1974 auditors.

In the years between, both pioneers had pursued supremely successful careers as performers, teachers, and scholars: Suzanne is a faculty member at The Juilliard School, Diana at The Royal College of Music. Suzanne is finishing a biography of her composer father Ernest Bloch; Suzanne is president of the Lute Society of America, Diana president of The Lute Society in England; the contributions of both to the current lute revival cannot be overestimated.

Diana Poulton's lifelong study of the 16th-century composer John Dowland and his music also supplied the focus for the Lute Master Class and Seminar held in conjunction with the Bloch-Poulton reunion. The Master Class and Seminar, founded and directed by Los Angeles lutenist Donna Curry, is an annual, weeklong, limited enrolment, residential school which brings leading scholars, players, and makers together with professional and amateur lute students.

The faculty in 1974, in addition to Suzanne Bloch, Diana Poulton, and Donna Curry included the player and instrument builder Ray Nurse from Vancouver, B.C. In attendance were residents of Switzerland, England, Canada, and many of the United States. Sponsor of the school is Hidden Valley Music Seminars in Carmel Valley. Executive Dean Peter Meckel has announced the 1975 participation of the player and teacher whom most cognoscenti consider the greatest of modern times—Eugen Müller-Dombois. G.H.

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SKW 9/1-2 G Dec p1193

Cantatas. BWV 35-38
Esswood (counter-tenor), Meer (bass), Vienna Boys' Choir, Chorus Viennensis, Vienna Concentus Musicus, Tachezi (organ)/Harnoncourt
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Cantatas. BWV 56, 82
Prey (baritone), Kastner (organ), Thomaner Chorus, Leipzig Gewandhaus Orchestra/Thomas
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Cantatas. BWV 161, 169
Hamari (contralto), Reti (tenor), Ferenc Liszt Music Academy Chamber Choir, Ferenc Liszt Chamber Orchestra/Sandor
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Cantatas. BWV 202, 209, 211, 212
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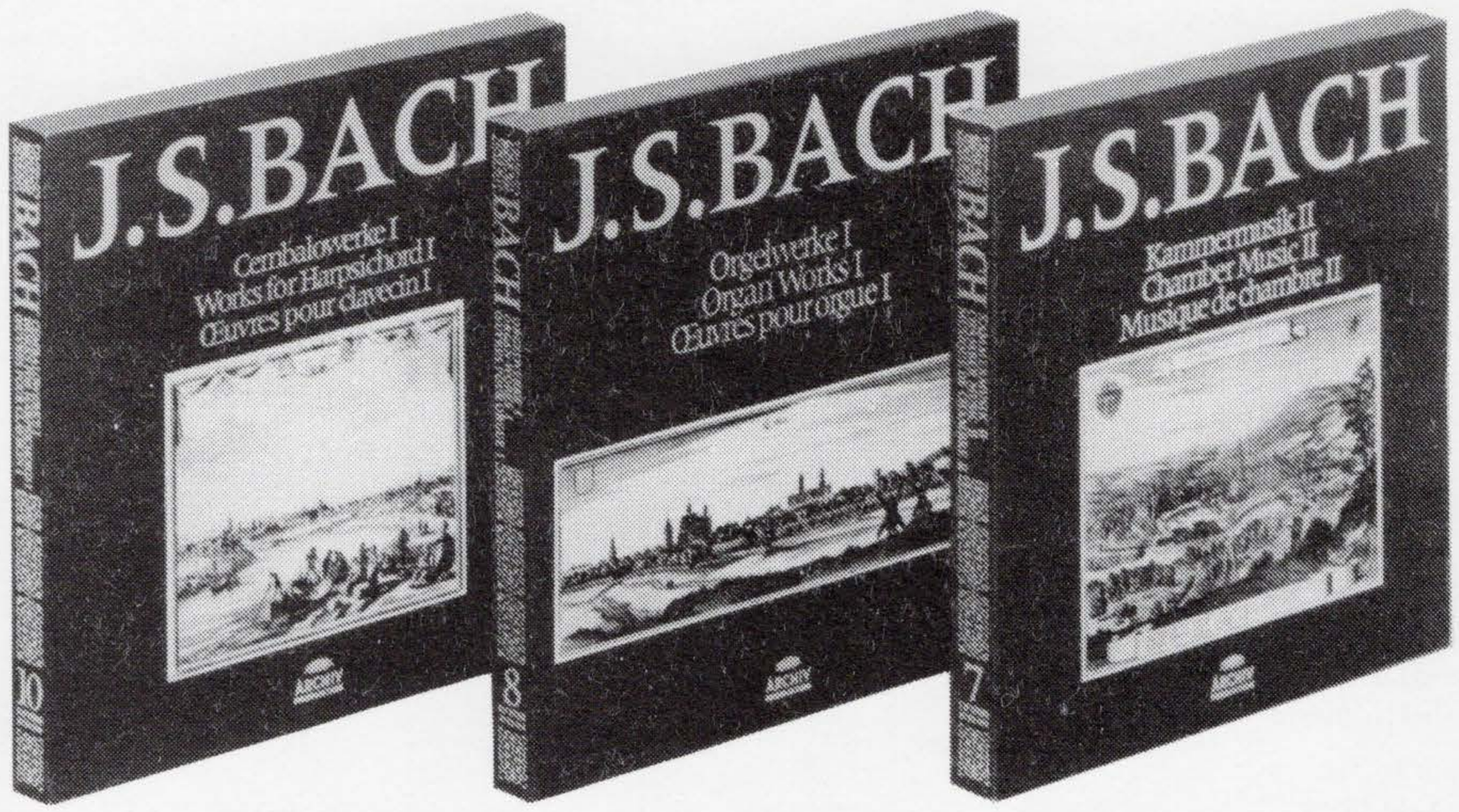

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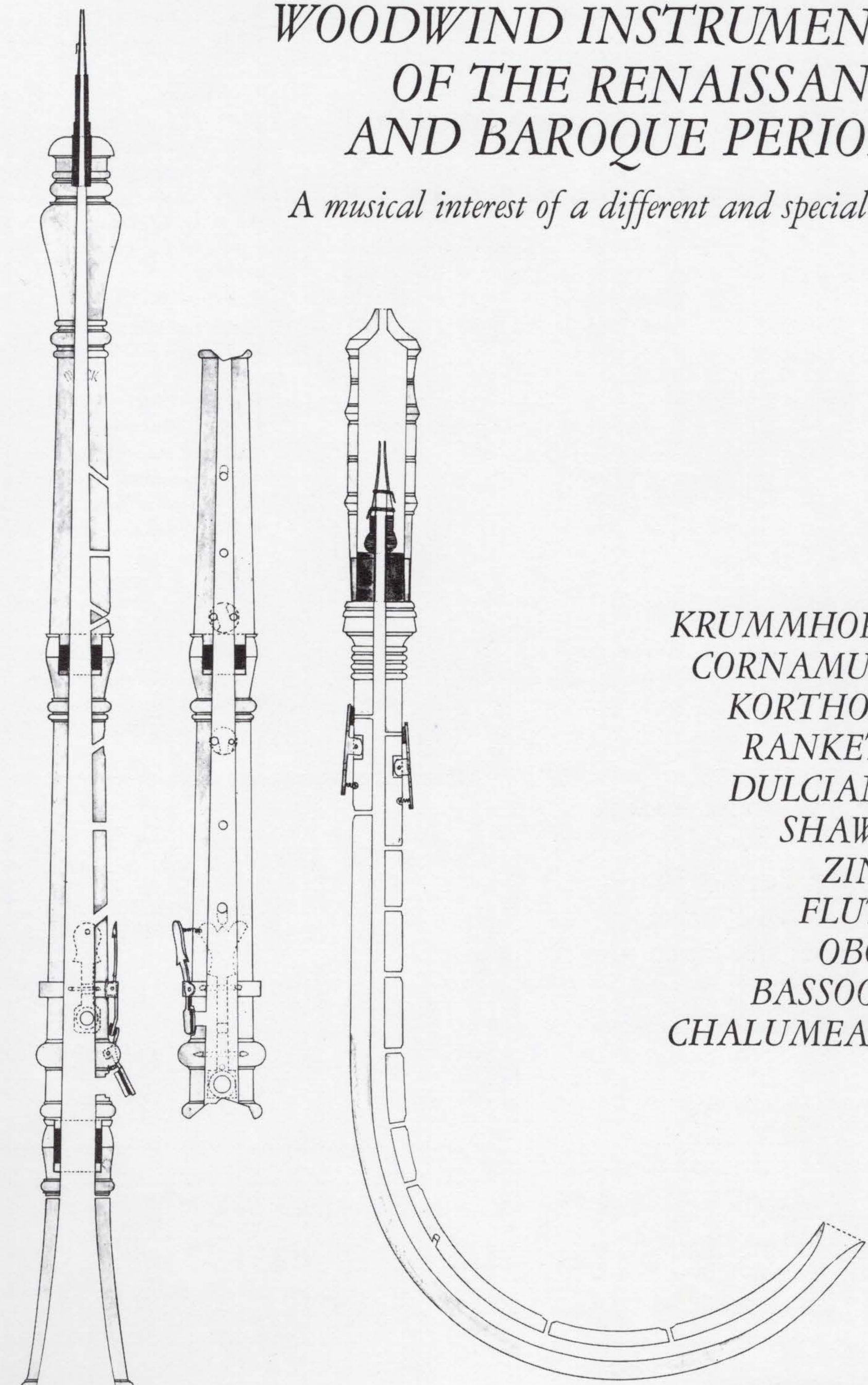

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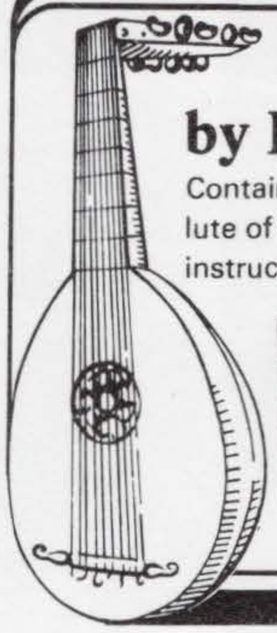

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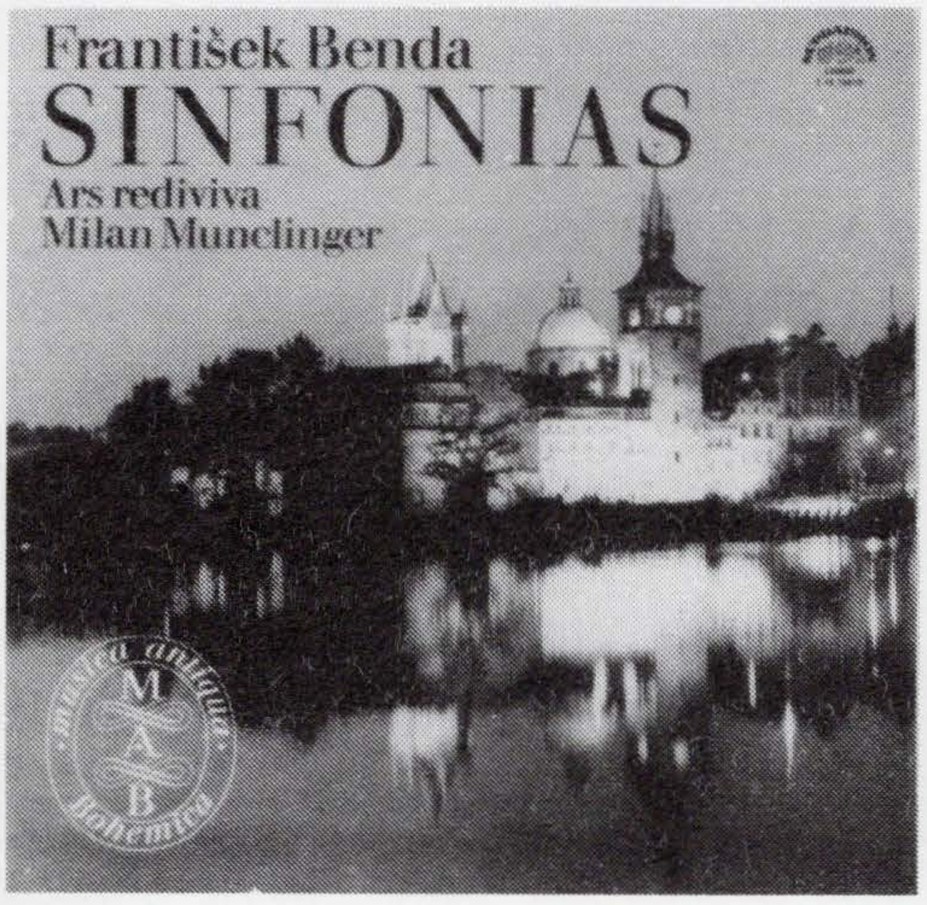

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TPLS 13060 G Dec p1188; RR Dec p53

DOMBOIS, Eugen *(lute)*
Music for the baroque lute
Weiss, Kellner, Bach
6575 005 G Sep p554

EARLY MUSIC QUARTET
Music Iberca 1100-1600
SAWT 9620-1 G Oct p718

ENGLISH BAROQUE ENSEMBLE
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LEONHARDT, Gustav *(organ)*
Baroque organ works from alpine countries
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MATHIEU, Jean-Pierre *(sackbut)* with **DELVALLÉE, Georges** *(organ)*
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Marcello, Vivaldi, Corelli, Frescobaldi, Puliti, Da Monza, Corelli
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MATTHEWS, William *(guitar)*
Recital
Baron, Logy (Losy), Weiss
TV 34538S G Dec p1173

ROBERT, Guy and Elizabeth *(lutes)*
Recital
Cabezon, Ortiz, Valderrebano, Milano, Galilei, Johnson, Dowland, Robinson, Johnson, Besard, Phalèse
ARN 38241 RR Nov p73; G Dec p1173

SANGER, David *(harpsichord)*
Recital
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SAGA 5384 RR Aug p55

STUDIO DER FRÜHEN MUSIK
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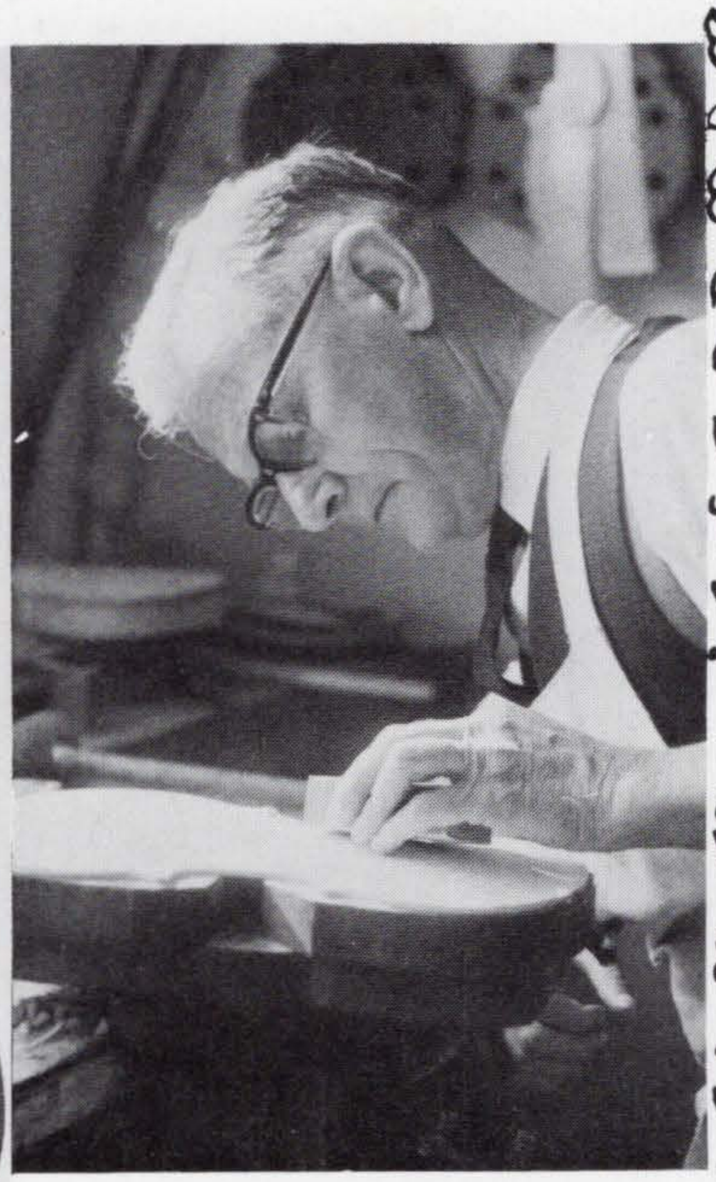

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